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Kramer in Dallas: Beyond Reagan's Coronation

Britchky in Midtown: Eating at the Old Reliables

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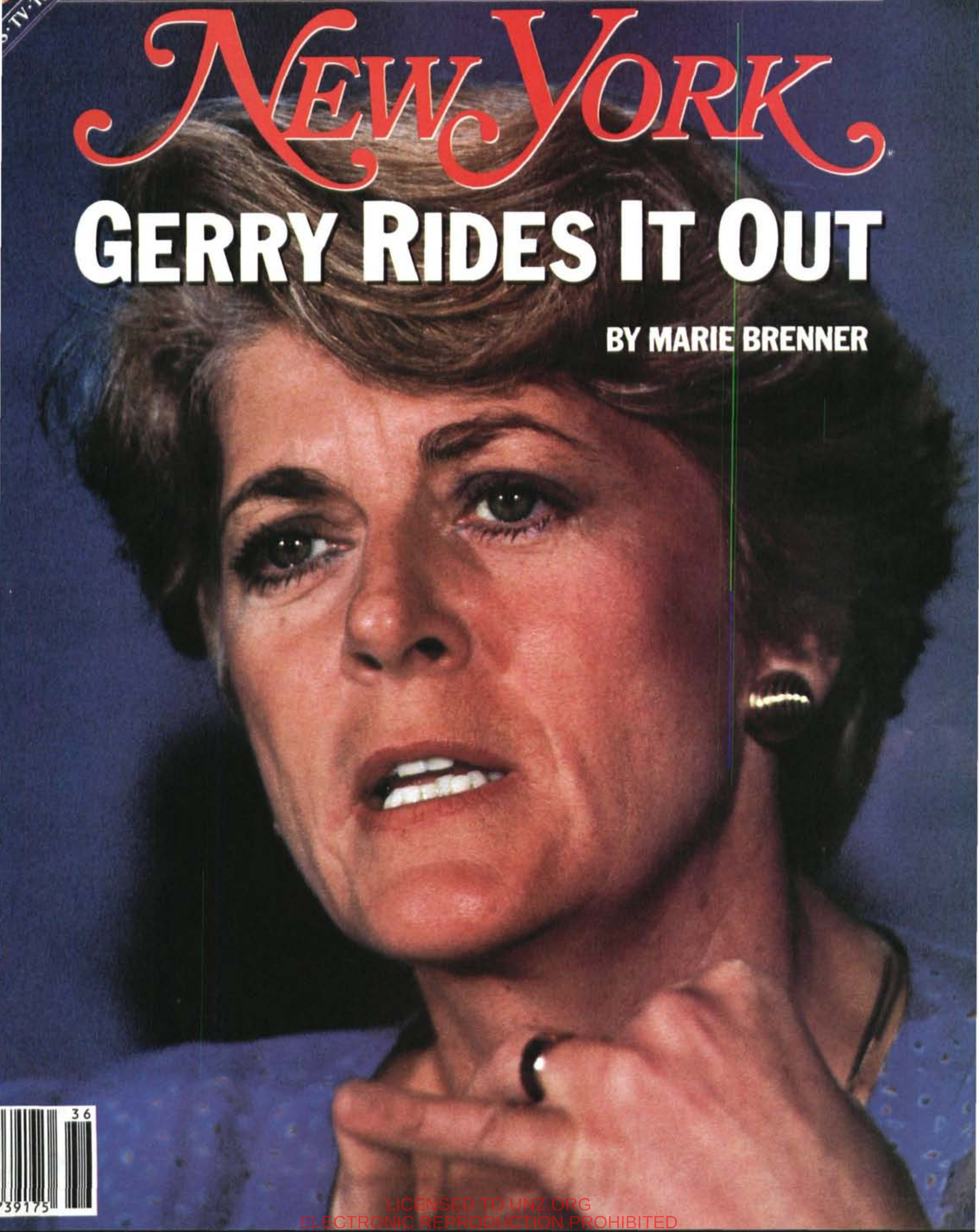

GERRY RIDES IT OUT

BY MARIE BRENNER

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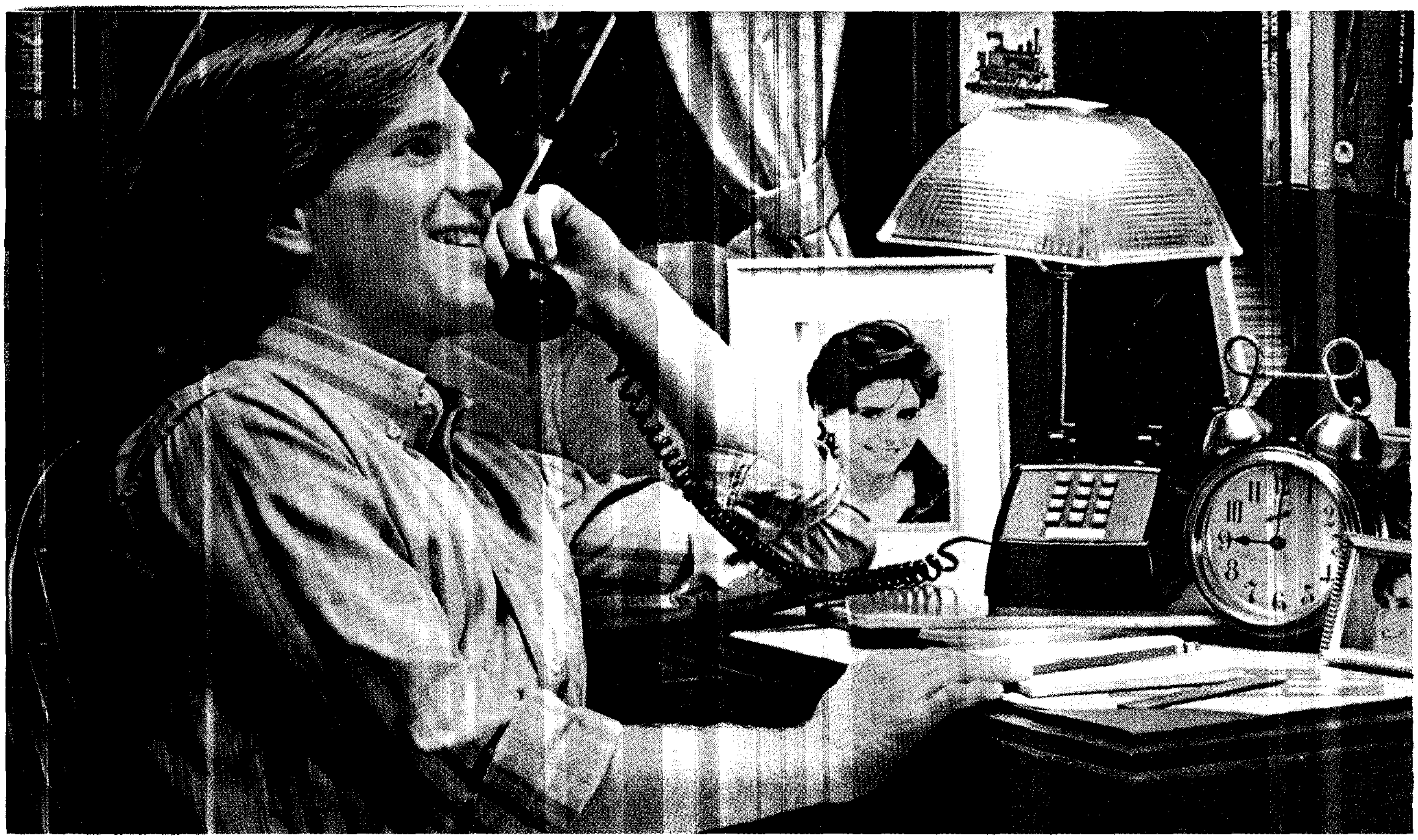

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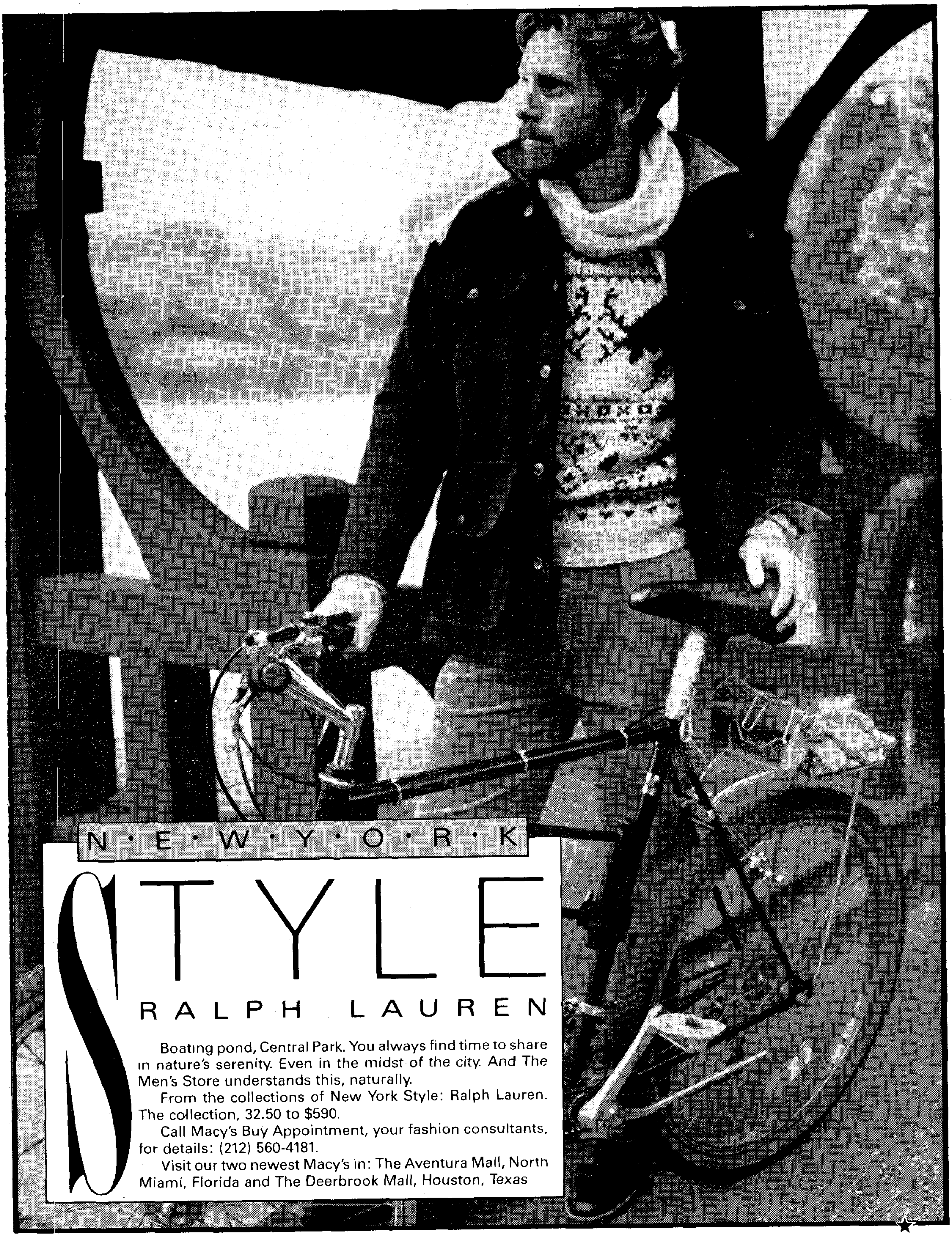

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By Marie Brenner
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By Michael Kramer
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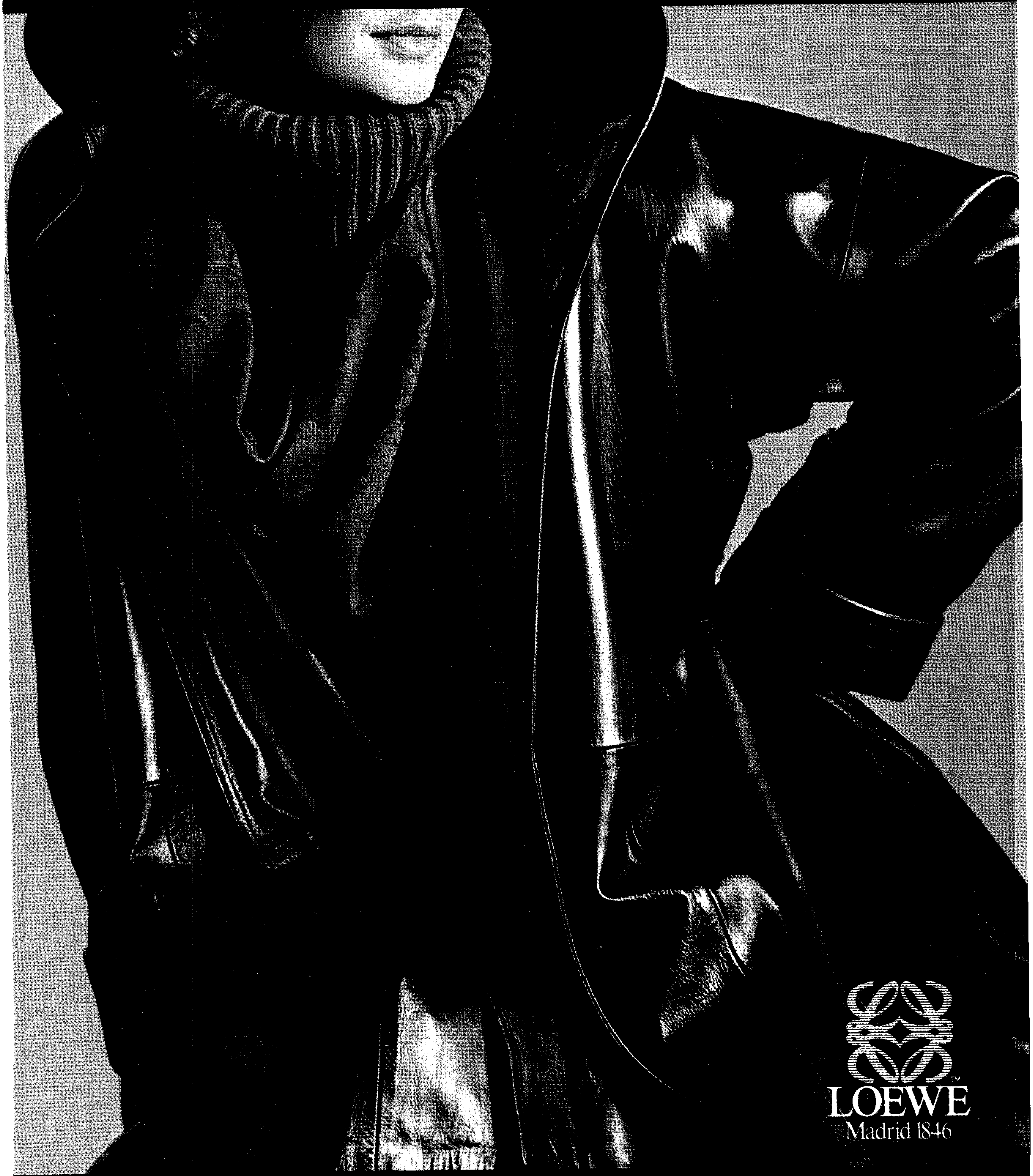

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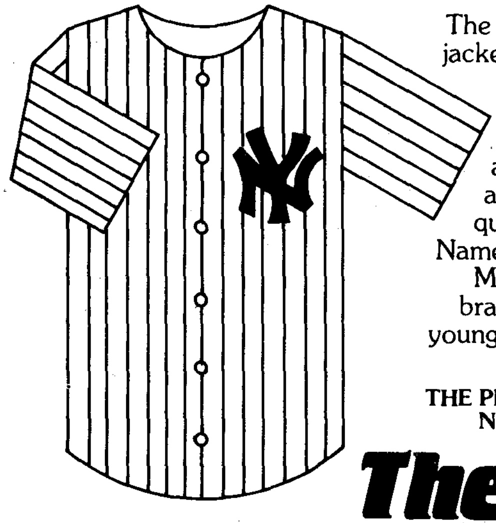

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LETTERS

Channeled Brilliance

MANY THANKS FOR THE SUPERLATIVE interview with Ted Koppel ["The Smartest Man on TV," by Nancy Collins, August 13]. As avid fans of Koppel's, we would no more miss *Nightline* than we would fail to say good night to each other. We admire his ability to get to the heart of most of the matters discussed. Don't climb the corporate ladder, Koppel. Stay where you are and continue to do the "little bit of good" you are doing!

Ron and Betty Sher
Windom, Minn.

NANCY COLLINS AGAIN PIERCES THE veil. Last year, she revealed Roone Arledge's joy in attending Henry Kissinger's birthday party. Now we learn of Ted Koppel's anguish that his friend Kissinger is perceived by some as "equivalent to a war criminal." Even using Koppel's own amoral foreign-policy scorecard, critics simply ask what Kissinger gained for the U.S. in exchange for the discomforts inflicted upon the Vietnamese, Cambodians, Chileans, and others. It is softheaded for Koppel to reduce these historical issues to a matter of private conscience. I do not doubt that Koppel is indeed the smartest man on TV, but as he told Collins, the industry has never been overpopulated with brilliance.

Randolph Riddle
Manhattan

IN A COUNTRY BUILT ON THE FOUNDAtions of immigration, where dreams really do come true, Ted Koppel represents the American ideal. His professional and political insights encourage all of us to search for the truth. Koppel and ABC: Bravo!

James W. Elliott
Green Bay, Wis.

WONDERFUL. TED KOPPEL JOINS VIETnam doves who condemned U.S. involvement in Southeast Asia and who have been let off the hook these last eleven years by interviewers who don't ask them about their feelings toward all those people who were murdered in Cambodia and Vietnam by the Communists after the U.S. pulled out of the war. Also, for one who would call Reagan's dealings with the Russians simplistic at best, Koppel seems to display a rather simpleminded view of the Russians. To label them "very, very tough, deter-

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

mined people" who are not dedicated to democracy is quite an understatement. Russia is a Communist government that in the last 60 years has killed many of its own citizens and threatened democracy worldwide.

Ronald Larsson
Anaconda, Mont.

KOPPEL BELIEVES THAT BY GIVING AIRtime to Soviet propagandists he helps the "free exchange of ideas." Wasting airtime on spokesmen for the Kremlin, such as Adamov and Posner, hardly serves the truth. Forty years ago, Koppel would have had the Nazis on *Nightline* assuring us that all their party wanted was peace and that Auschwitz was a reeducation camp. The smartest man on TV should be intelligent enough to know that the truth should not and cannot be balanced by lies.

Herbert Loebel
Sherman, Conn.

WHO SAID THERE AREN'T ANY MORE TV heroes? Now, if only he'd consider running for president in '88.

Josie Ficaro
Teaneck, N.J.

OBVIOUSLY, KOPPEL IS BRIGHT. HE'S able to see through an intellectual lightweight such as Jesse Jackson, who panders to the Third World with talk about poverty, injustice, and our country's self-destructive support of right-wing dictators. Instead, Koppel wisely admires the genius of Henry Kissinger—Nixon protégé and wiretapper—the man who helped plan the secret bombing during the Vietnam War and supported the overthrow of the Allende government in Chile, and then lied about his role in both to Congress and the American people. If we had more intellectuals like Koppel and Kissinger, the world's problems might be solved on one 30-minute edition of *Nightline.*

John E. Stafford
Rye, N.Y.

EUREKA! ACHILLES' HEEL HAS BEEN found. The one subject the smartest man on TV will never be able to focus on: humility.

Alfred Cavuoto
Tuckahoe, N.Y.

KOPPEL IS INDEED A ROLE MODEL. TO the seniors at Queens College who spend evenings writing journalism theses by the glow of *Nightline,* he is the beloved professor who instructs with

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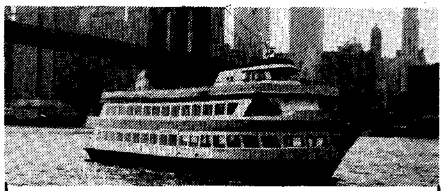

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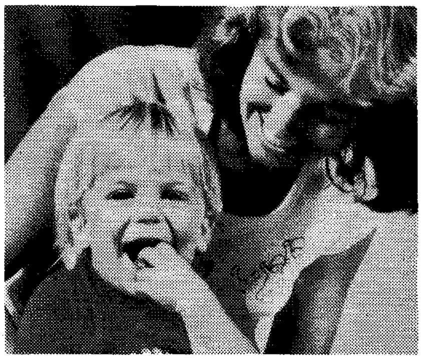

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wit, intelligence, and calm professionalism. We also like his hair.

Stefani Pont
Queens

Backhanded

YOUR FRIEND THE TENNIS PLAYER HAS problems indeed ["Fast Track: What a Racquet!" August 13]. He is a procrastinator (the racquet could have been restrung earlier). He is illiterate (he can't read NO PARKING signs). He apparently doesn't know how to use a telephone (he could have called to cancel his match). His wife is a scofflaw ($610 is a *lot* of parking tickets). By comparison, the theft of our car last week from in front of our apartment building seems almost trivial.

Sandra S. Swan
Manhattan

Dispelling Credit

I WAS SURPRISED BY THE CHEAP SHOT you took at Betty Lall because an outside worker didn't proofread a campaign flier ["Intelligencer: Stein Foe Is Spellbound," by Sharon Churcher, August 13]. When one has unlimited funds, it is easy to employ a large staff to proofread every scrap of paper. If the worst that can be said about Lall is that her staff can't spell, every Democrat in the Fifteenth Congressional District should vote for her.

Merle Hoffman
Queens

Left Field

WHEW! THIS MUST BE WHAT THEY MEAN by East Coast Liberal Establishment ["Letters: Conventional Wisdom," August 13]. Are *all* your readers of this ilk, or just the vocal ones? Plevin-Foust wants Kramer to "admit" he's Republican (so what's to admit?). Del Bourgo is upset that the report wasn't "objective." Shebar asks for the same "hatchet job" on Reagan et al. Kramer only reported accurately on an event that lacked substance, new ideas, and (alas!) style.

Jean Pankow
Morris Plains, N.J.

KRAMER. WILL. BUCKLEY. SEE NOTHING. Say nothing. Hear nothing.

Alfredo Larin
San Diego, Calif.

Old Acquaintances Be Forgot

IN HIS ARTICLE ON VIOLINIST VIKTORIA Mullova ["From Russia With Talent," August 6], Joe Klein said that Tikhon Khrennikov, head of the Union of Composers, was appointed by Stalin and "had managed to survive Khrushchev, Brezhnev, and Andropov—perhaps the only high-ranking official to do so." Has he ever heard of Andrei Gromyko?

Dan Harrison
Briarcliff Manor, N.Y.

INTELLIGENCER

BY SHARON CHURCHER

Black Reporters Plan 'Explosive' Jesse Jackson Book

THE REVEREND JESSE Jackson seemed to be a hero last January, when he persuaded Syria to release that captured American flier, but a forthcoming Jackson biography will paint the episode in a somewhat different light, according to sources familiar with the Random House project.

The three black reporters preparing the book—George Curry of the Chicago *Tribune*, Sylvester Monroe of *Newsweek*, and ABC-TV's Ken Walker—plan to write that Jackson played on Syrian president Assad's anti-Semitism to secure Lieutenant Robert Goodman's freedom. Said a source, "They'll say Jackson argued that releasing him would embarrass the Jews." It was reported before his trip that Jackson planned to use "humanitarian" and foreign-policy arguments.

Peter Osnos, the Random House editor in charge of the book, couldn't be reached for comment, but another source told *New York*, "I've heard the writers discussing this material."

Curry said that Jackson has agreed to cooperate with the work, which is set for publication in 1986. The reporter wouldn't comment on whether the Assad incident will be in the manuscript but added, "Some of the stuff we have on Jesse's relations with the Jews is explosive and unreported, and it goes back a long way."

Jackson's press secretary, Frank Watkins, told *New York* Jackson had previously "categorically denied" being anti-Semitic, adding that Jackson had not told him what was said in the Assad meeting.

Taking a Bath on Madison

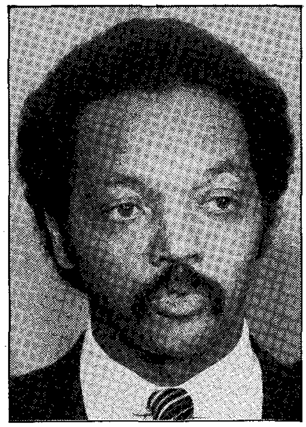
DONALD TRUMP'S PLAN TO GRACE MADison Avenue with Trump Castle—complete with spires, drawbridge, and moat—fell apart in April, when his project partner, Prudential Insurance, announced it made "more sense" to sell the site for its appreciated value. Now, though, Prudential is selling the land at a loss that real-estate experts calculate at $15 million.

The property, between 59th and 60th Streets, went on the market in April for a reported $135 million, but Prudential, which paid $90 million for it in 1981, is said to have been prepared to accept $120 million. A month ago, industry insiders report, the insurance giant slashed the asking price to $110 million. Last week, Trump spokesman John Barron told *New York* that the property is being sold to an unidentified Japanese group for $105 million.

When Prudential's $90-million purchase price is added to interest that would have been earned on those funds, one real-estate man commented, "that means Prudential had at least a $120-million investment in the property. Given the way people have been making fortunes speculating in this market, losing $15 million was quite a feat."

The project, which several real-estate brokers had termed "lunacy," was called off after the Philip Johnson–designed tower became "just too expensive" and Trump decided he could not wait up to a year and a half for zoning variances, Barron said. Selling the site, currently occupied by an eight-story building, was Trump's idea, he added.

But there is one winner in the drama—Trump, who brokered the sale to the Japanese. "It sure is easier to get a large commission on a $105-million sale than to put up a building," said Barron.



Jackson: *What did he say?*

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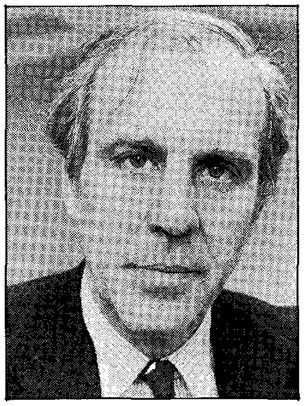


Lapham: *All in the family.*

CBS Studio Losing Soaps?

CBS MAY SOON HAVE "EMPTY NEST" SYNdrome in a big way: Procter & Gamble is talking about finding new quarters for two soap operas it produces in three CBS studios, CBS insiders said last week.

A CBS-owned studio on East 76th Street and a leased complex, equipped by CBS, on West 26th Street are used only by the two series—*As the World Turns* and *The Guiding Light*—so at least two studios would close if P&G, which owns the shows, leaves, said one source. "Many technicians would probably be fired," he added, "which would mean union problems." The shows employ about 125 technicians and production staffers.

Debbie Lepsinger, P&G coordinator at Saatchi & Saatchi Compton Advertising, said the company was "not ready to comment." George Schweitzer, a CBS spokesman, confirmed that talks are under way but added, "Nothing has been resolved."

A Family Affair at 'Harper's'

WHILE NEWSPAPER AND MAGAZINE EDitors were deciding who would go to Dallas with those precious Republican-convention press credentials, *Harper's* editor Lewis Lapham decided to keep things in the family: He sent his mother-in-law.

Betty Blake was at the convention last week with *Harper's* credentials but no assignment, Lapham's assistant, Ann Stern, said, adding, "She's there as an observer."

Aren't press credentials for the press? Said David Holmes, of the House press gallery, which issues them, "If we see a nicely dressed older woman on the floor, how are we to know if she's a reporter? We have no control," he added. "We think some magazines give credentials to advertisers."

Photographs: top, A.P./Wide World; center, Donal Holway; bottom, Fred McDarrah.

Grumbles on Kiley Hiring

Metropolitan Transportation Authority insiders are charging that chairman Robert Kiley is filling high-salaried positions with out-of-staters and former city officials with ties to Mayor Koch, which has frustrated Governor Cuomo, who appointed Kiley.

Since Kiley arrived at the state agency last year, former city officials have gotten six of his eleven major appointments. David Gunn, Kiley's New York City Transit appointee, has hired three people from his former employer, Philadelphia's transit system.

It looks as though "old-timers are being shoved aside," said a source close to the MTA. In the T.A.'s tracks-and-structures department, he said, eight of thirteen new people, earning from $50,000 to $80,000, are from Philadelphia, hired by Gunn hiree Charles Stanford, another Philadelphian.

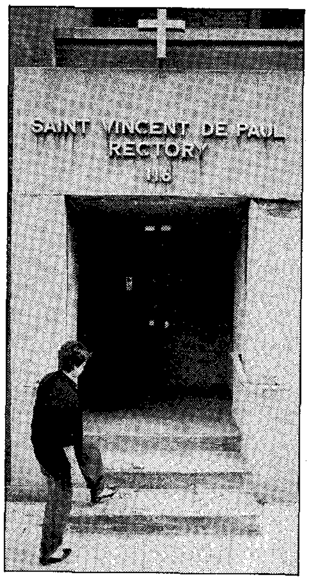
Kiley explained his hiring choices by saying he was "jumping at the opportunity to get bona fide public-sector superstars."

A Party for the General

To kick off the trial of General Westmoreland's libel suit against CBS, the general's friends are inviting "the cream of the financial, social, diplomatic, and military world" to a September 18 cocktail party at the Carlyle.

There's no admission fee, but the hope is that guests will contribute toward the general's expenses—$1.5 million to date, according to his lawyer, Dan Burt, who is representing him *pro bono*.

"The point of this evening is to send a message to CBS that a man on a $60,000-a-year pension won't be left to fight a Goliath corporation alone," said William Murray, a former lawyer for General Eisenhower who is co-hosting the party with the Thomas Mellon Evanses and Mrs. Douglas MacArthur.



St. Vincent: *French leave?*

Kiley: *Wooing superstars.*

Did Spellman Cop Church?

A religious war—or at least a spirited skirmish—is brewing between the United States and France, with French Catholics accusing the Irish-American-dominated New York archdiocese of a coup on West 24th Street.

The dispute involves the church of St. Vincent de Paul, which was founded in New York in 1841 by the French Fathers of Mercy and still offers Sunday mass in French. "We discovered in 1982 that the Archbishopric of New York, under Cardinal Spellman, took over the church's corporation in 1963 without the French even knowing about it," charged William Joyce, a lawyer retained by the U.S. representative of the French Conference of Bishops. In 1983, he added, title to some church property—including its rectory—was transferred to the archdiocese. The church, which Joyce values at several million dollars, and land were financed by the French diocese of Nancy, said Joyce. The French bishops have said they may have difficulty documenting their claims.

The French ambassador requested first to meet with Cardinal Cooke, then with Archbishop O'Connor, to thrash out the issue. The requests, Joyce says, have been refused.

A lawyer for the archdiocese, Lawrence Cusack Sr., told *New York* that although the church's official history, written by a diocese-appointed pastor, points out that the archdiocese "took charge of the parish" in the 1960s, there is "no question" that "it has always been part of the New York archdiocese." By virtue of the 1813 state law under which the church was incorporated, the diocesan lawyer argued, the New York archbishop and his vicar-general would be on its board. The board, whose president was Cardinal Spellman, voted to transfer title to the church's property. "If the French have any legitimate claim, we will be glad to entertain it, but let's get some evidence," Cusack said.

Publishing Notes From All Over

Jann Wenner is getting restless about lackluster ad sales at *Rolling Stone*, which brought in *Playboy* advertising ace Henry Marks as associate publisher a year ago to try to broaden the biweekly's appeal on Madison Avenue, says a source close to the magazine. A fashion supplement—the first of an occasional series—is set for October, featuring Richard Avedon photos of Cyndi Lauper and men's fashions with a *Rebel Without a Cause* theme. "But it's not selling as well as they'd hoped, and Wenner is putting the heat on Marks," according to the source. "Advertisers still think of the magazine in terms of gonzo journalism." Marks conceded that ad pages are off somewhat this year, by 4.4 percent, but insisted that the results for the fashion issue are "pretty good." . . . Most celebrities write beauty and fitness books. But television's Mr. T has self-esteem on his mind. *Be Somebody or Be Somebody's Fool* (St. Martin's Press, November)—like Marlo Thomas's *Free to Be . . . You and Me* with an *A-Team* overlay—brims with tips on growing up proud, such as: "Do Gloria Vanderbilt, Calvin Klein, and Bill Blass wear *your* name on their clothes? Of course not. So table the label and wear your own name." The ex-bouncer turned actor sings the same advice in a Universal video being released simultaneously. "He wants to show kids that no matter what their background, if they have self-esteem, they can make it," his agent, Peter Young, explained.

Photographs: top, Christopher Morris/Black Star; bottom, A.P./Wide World.

On Madison Avenue/Bernice Kanner

DOG DAYS AT DDB

The Runner Stumbles

IT WASN'T THAT THE BLOW CAME AS A surprise. Doyle Dane Bernbach executives had been trying to ward it off for a year. They had feverishly tested new concepts to replace the titillating—but, after eight years, shopworn—Mariette Hartley-James Garner repartee. They'd tried a sentimental sell—"sharing makes the memory sweeter." They had piled new people onto the account and even rechoreographed its management team to match the client's more closely.

But Polaroid's business had continued to plummet—amateur-camera sales that reached 9.4 million in 1978 had dropped to 4 million in 1983—and on Friday, July 20, William McCune, Polaroid's chairman, and I. M. Booth, his chief operating officer, marched into DDB chairman Joe Daly's office with the bad news. The $30-million domestic-consumer-advertising part of the account was moving from DDB to Ally & Gargano, the Federal Express agency whose creative work echoes that of the Doyle Dane Bernbach of decades past. (DDB will continue to handle Polaroid's international and professional/industrial advertising.)

Soapy sales: *One of the best of DDB's current crop of commercials.*

It was the end of a 30-year relationship and an award-winning streak that was topped in the annals of advertising only by the number of awards won by DDB commercials for another client, Volkswagen. It was also the nadir of a maddening 21-month descent for one of America's best known and most admired advertising agencies. Indeed, Doyle Dane Bernbach, the once undisputed hot shop on Madison Avenue—the creator of "Mamma mia, that's a some spicy meatball" (for Alka-Seltzer), of spots in which Volkswagen called itself a lemon and (when bigness was big) urged people to think small, and of the immortal "We try harder" for Avis and "You don't have to be Jewish to love Levy's"—was for years the agency you didn't have to be an adman to love.

The downward spiral began on October 2, 1982, when Bill Bernbach, the agency's founder, creative luminary, and central authority figure, died. Bernbach had left Grey Advertising in 1949 to set up DDB with Grey colleague Ned Doyle and Mac Dane, who had been running a small agency of his own. With his goal of "stating the product's advantages in a way never stated before," Bernbach extracted that extra ounce of effort from the agency's creative workers. The descent hit bottom this summer when DDB lost Polaroid and, shortly thereafter, Atari, another big spender. Under new owner Jack Tramiel, Atari shuttled its video-games account, which billed $48 million in the glory days, to Wells, Rich, Greene, the agency for Atari's computers.

In between the death of Bernbach and the defections of Polaroid and Atari, DDB lost Bankers Trust, a client since 1967, Teleflora, Shaeffer pens, and Bulova watches. Celestial Seasonings severed its four-year relationship with DDB soon after being acquired by Kraft, and the agency had to quit its association with Porsche when that car company ended its distribution agreement with Volkswagen. The agency was scratched from the mammoth Miller High Life competition. And El Al, for whom Doyle Dane Bernbach had created the memorable "lox that flies" and "my son the pilot" ads, flew away after 30 years.

Still, until the summer doldrums, DDB had been picking up more accounts and billings than it had been losing. Michelin tires and Coast Federal Savings came aboard. So did CBS/Fox Video, Magnavox, Bristol-Myers's $15-million Excedrin business, and Western Airlines' $20-million account. The agency also took on new assignments from IBM, GTE, and Hershey. Some of DDB's new clients reveal subtle changes in the agency's philosophy. Once regarded as a largely Jewish shop, DDB produced the commercials saluting the Saudi Arabian soccer team that ran during the Olympics. And after years of refusing any accounts Bill Bernbach considered unhealthful, the agency went to work for Parliament cigarettes soon after his death. (However, almost two years later, no DDB ad for Parliament has appeared.)

While clients came and went, so did management. Seven presidents have served in the last ten years, the latest to depart being Neil Austrian. An earnest, affable man who knew his way around debt and equity financing but not storyboards and Nielsens, Austrian arrived as a financial consultant in 1972 and was named president in 1978. He once said that he'd leave DDB only to run a baseball team or TV network—and on May 15 he resigned to head Showtime/The Movie Channel, having earlier tried unsuccessfully to buy the New York Mets with a group of investors.

He was more successful in his purchases while at DDB. In the last few years, under his auspices, the empire acquired agencies or opened offices in Detroit, Denver, and San Francisco, bought the public-relations firm ECOM, the industrial-and-agricultural ad agency Fletcher/Mayo/Associates, and the medical-and-pharmaceutical agency Kallir, Philips, Ross. DDB also acquired agencies in London, Stockholm, Hong Kong, Singapore, Tokyo, Paris, Hamburg, Zurich, Sydney, and Brussels.

Some say the descent of the world's eleventh-largest agency—DDB bills $1.3 billion worldwide—could have been predicted years ago, and that to some extent its fall was self-induced. DDB may be paying for the sins of its fathers, the high-handed arrogance of the sixties when the agency reputedly spurned assignments if the client threatened to meddle creatively, refused to do traditional backup campaigns, exceeded budgets, and occasionally shot without client approval.

But then, too, DDB's style and tone

Photograph by Donal Holway.

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STERLING FOREST at Tuxedo
Only 35 miles from the G.W. Bridge
Feasting ~ Jousting ~ Pageantry
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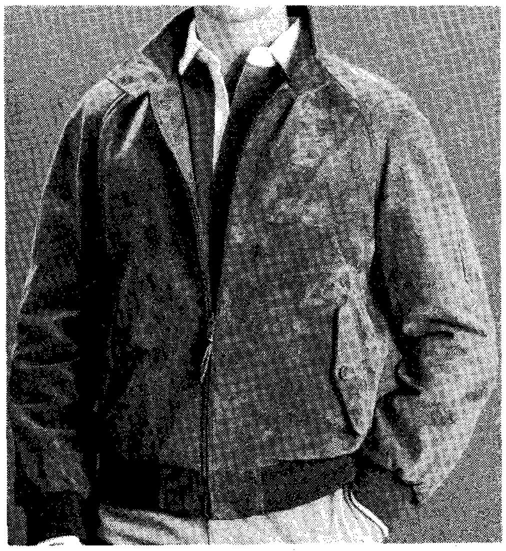

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IN A CLASSIC
TAUPE COLOR.
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had changed. "We lost our moral conscience," admits Barry Loughrane, the former president of domestic operations and, since Austrian's departure, chief of the empire. "We didn't give our product—that is, creativity—the same emphasis as in the past. In the beginning, our single priority was to create the best advertising around. That goal was never supplanted, but rather sidetracked by all the growth and diversification. We've reorganized our creative department, and I'm a born-and-bred advertising man. We've taken steps to put the agency back on the track."

Still, Doyle Dane Bernbach has been racked by the kind of turmoil that would put it atop the Holmes stress scale, turmoil that is exacerbated by rivals and observers who revel in its stumbles. "We're like Elizabeth Taylor," says Roy Grace, chairman and creative director of DDB/U.S. "Everyone wants to see us get old and fat."

While DDB's failures have received the publicity, the agency has also had its share of successes. Last year, though shops like Chiat/Day, Ally & Gargano, and Fallon McElligott Rice seemed to garner more favorable press, it was Doyle Dane Bernbach that, for the sixth year in a row, waltzed off with more Effies (awards for advertising effectiveness) than any other agency.

It's hard to see why, though, judging from DDB's current reel of commercials. While a cut above the norm, the spots lack the irreverent humor that was the agency's early trademark. The better ones include two rousingly inventive commercials for Volkswagen. In one, the company's GTI cars race off into the sunset to the words of a Beach Boys tune—in German. The other takes us on a rip-roaring drive in a Scirocco to the pounding beat of a human heart. The only words are flashed at the end: "You get the idea. It's not a car. It's a Volkswagen." Then there's the spot in which seams on Gloria Vanderbilt jeans appear as the white line on a road, and the soundtrack suggests a car racing along it. "Nothing, but nothing, is designed to handle a woman's curves like Gloria Vanderbilt jeans," says the voice-over. For IBM, four old geezers on a park bench shake their heads over incompetent Fred—and envy his tying in with the computer giant. And there's a touch of the old humor when pushy Grace tries to persuade Brillo fan Aunt Rose to convert to S.O.S. These spots are all good, but not good enough to make the Video Storyboard Tests blockbuster list—or even to be widely recognized.

"What we have are invisible successes, not high-visibility TV accounts," says Roy Grace. (Polaroid was DDB's last mega-spender.) "We have no airline, beer, fast-food, or big soft-drink account to create the splash, and all our major accounts include seven or eight brands to dilute the clout. Also," he says, "we're no longer that feisty little agency of the sixties, when Volkswagen could afford to be irreverent. We're a big establishment agency now, and we don't have the kinds of clients for whom it would be appropriate to do that kind of work. The only way we could become the DDB of old would be to lose $1 billion in billings and get scrappy again."

That's not the route back to vitality that management has chosen. Nor is being taken over, although London-based Saatchi & Saatchi Compton and the giant Interpublic Group have both reportedly poked their noses into DDB's books recently, contemplating merger. (On paper, the agency flourished through the first half of 1984—earnings rose 11 percent and revenues 10 percent—but Value Line recently ranked DDB stock, now selling at $14.75, as average for safety and below average as a timely buy.) "Combining operations could have placed us in the murderous situation of resigning other accounts," says Loughrane, so DDB has tried to smother merger rumors by buying back 15 percent of its stock—or 914,910 shares—from the Bernbach family for around $20.5 million. Bill Bernbach's younger son, Paul, who advocated merger, has resigned from the board and been replaced by his brother, John, under whose leadership the agency's London business doubled.

Management has decided to fight back. "We are now officially hungry . . . fighting mad," Loughrane declared in a memo to the troops on August 1. (Three weeks later, the only New York–based agency recognized in the book *The 100 Best Companies to Work for in America* had fired dozens of those troops in a cost-cutting purge.) "When Leo Burnett died," Loughrane says, "that agency had the same mournfulness and loss of confidence. J. Walter Thompson was in deep trouble a few years ago, and Ally & Gargano lost Pan Am, Fiat, Pentax, and Commodore in a few years' time. They all bounced back. We're going to use the No. 2, we-try-harder strategy we invented for ourselves. We're no longer the Yankees. Today we're the Mets. We think that strategy will play pretty well."

Maybe, but not well enough to resurrect the glory days. "I don't think we'll ever appear to be as singularly brilliant as the child prodigy we were, but I think we're still the best ad agency in America," says Grace. "We are competing with an impossible competitor, the Doyle Dane Bernbach of the sixties, an agency that came out of nowhere and dominated everything that was good about advertising for so long. It's an incredible piece of baggage to carry around." ■

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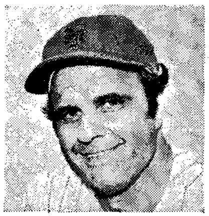

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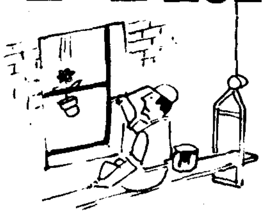


AMENITIES

The Insider's London

COMMUTING BETWEEN NEW York and London, Nick Wedge noticed "there was no good source of London color and chat here in America." So now he's created one.

London Outlook, a newsletter for the American Anglophile, strolls through the city each month, pausing to comment on unexpected people, shops, galleries, and pubs. It also explains little oddities of British life—like the fact that dogs riding city buses are charged children's fare. The letter is full of London names, both venerable (Fortnum & Mason, Hatchards bookstore) and new (Dogbolter beer, Anthony Quayle's Compass Theatre).

It's also full of illustrations by nineteenth-century London artists (Aubrey Beardsley, Isaac Cruikshank) and writing by twentieth-century London insiders (barristers, clubmen, journalists, artists, even a cabbie who writes his column in cockney, with glossary). Above all, the

London Outlook

Outlook is full of London's silliness, spirit, and civilization.

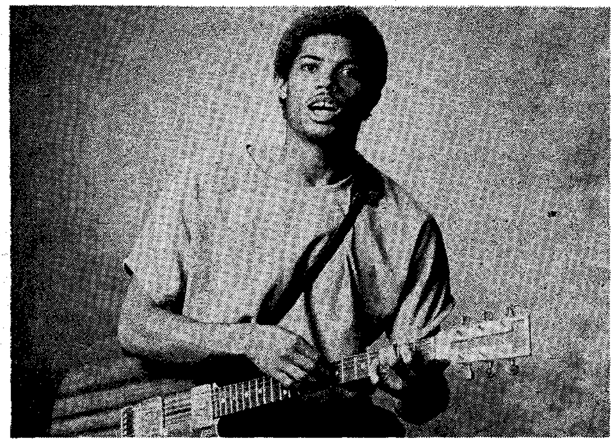
A charter subscription to *London Outlook* costs $35 a year from Janic Productions, P.O. Box 498, Millwood, New York 10546. E.P.

BRIEF LIVES

STANLEY JORDAN GETS A HAND

TWO MONTHS AGO, STANLEY JORDAN WAS playing guitar on Manhattan street corners and in Central Park. Now he's one of the city's most talked-about jazz musicians. During a week at the packed and buzzing Village Vanguard not long ago, he did things with the guitar that seemed improbable: With both hands high on the neck, he tapped the strings to create chords, striding bass lines, slap-funk fills, and sweet, ringing leads—all at the same time.

"I'm doing something new on my instrument," says Jordan, 25, shy but too inspired to be modest. Alone and with a trio, he transforms original compositions and pop standards into densely layered orchestral pieces. "Simplicity and complexity," says Jordan. "A clear, light sound, direct melodies, and a *lot* going on in the scaffold of the music. Like Rachmaninoff."



Jordan, who grew up in Palo Alto, California, began studying classical piano at six, but at eleven he switched to rock guitar. At fifteen, he turned to jazz, but became frustrated because he could not play the multiple guitar parts he imagined. He "went back to piano, then finally broke through" by turning the guitar itself into a kind of keyboard.

After studying digital-computer composition at Princeton, developing his "touch" guitar technique, and making his first album (*Touch Sensitive*), Jordan moved to Madison, Wisconsin. He played alone and with a trio. Last June, he came east with his girlfriend, Sandy, and their daughter. They found a place in Orange, New Jersey, and Jordan earned his living playing on the streets of Manhattan. "Washington Square or Central Park," he says, "and I always did very well on Wall Street." Then he auditioned for Kool Jazz producer George Wein, who gave him fifteen minutes at that festival. Jordan's blend of Bach and Thelonius Monk got him a standing ovation and invitations to play at the Montreux festival and at the Vanguard.

Now Jordan is at home in Orange, practicing five hours a day, programming his Commodore to write music, celebrating his daughter's first birthday and his forthcoming mini-tour with comic Bill Cosby. In the fall, he'll throw his guitar into the back of his used station wagon and drive into town to make his second album, on Blue Note. A man just arriving in the jazz world, Jordan wants "never to think that I'm *there*, 'cause then I'll never go beyond that. There are still gaps in my knowledge, and I'll continue to fill them, even if it means practicing in front of people, like I do now." ERIC POOLEY

PRICES

HERE'S WHAT IT COSTS TO rent a one-bedroom apartment in a residential hotel for one year:

☐ The Hotel Bedford (118 East 40th Street), $32,400.

☐ The Gramercy Park Hotel (2 Lexington Avenue), $20,400.

☐ The Chelsea Hotel (222 West 23rd Street), $18,600.

☐ Shelburne/Murray Hill Hotel (303 Lexington Avenue), $40,800.

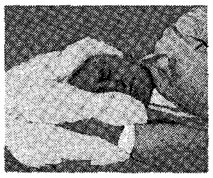
☐ Southgate Tower Hotel (371 Seventh Avenue), $30,000.

☐ The San Carlos Hotel (150 East 50th Street), $34,800.

☐ The Lowell (28 East 63rd Street), $82,128.

Photograph by Donal Holwey. Illustration by Guy Billout.

MR. PEEPERS'S NIGHTS: Growing Up English

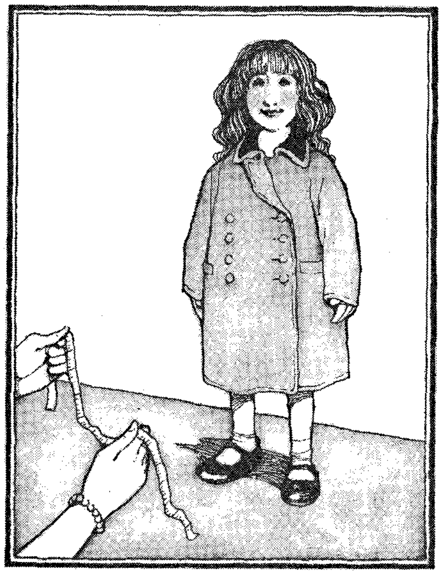


"WELL, PEEPS," SAID A MOTHER I KNOW, "I'm in from the beach to buy the children's clothes. Some extra things to supplement what I ordered from England. I'm practically too late, they're already shoulder to shoulder at Chat Botté."

"Then why do you need clothes from England?" I asked.

"Well, you either do it all the way or you don't, Peeps—having your child grow up English is a full-time job." And she explained.

"It begins at birth with a bassinet instead of a crib, then the ridiculously large Silver Cross and the nanny (but I won't get into that now). It requires a certain approach to Madison Avenue so that you pass right by those children's stores with the appliquéd jeans skirts and the too-cute sweaters and Kamali shoulders and home in on Chat Botté, with its French versions of English clothes and the Wicker Garden, which advertises sandals 'like the ones Christopher Robin used to wear.' If you're like our friend Mrs. M——, you start buying blouses with puffed sleeves for your boy because it looks English. Then there's Eeyore's. All the good children's books just happen to be English—the Ladybird series, and all the classics—and you just absorb those illustrations of boys in short pants and Mary Janes who keep their curls and those sweet little girls.



The fitting

"It's an infection almost. Not that I'd ever go all the way with it and be really upper English and throw my child to one of those *live-in* girls, and only see them at night when they are bathed and sweet, though now all mothers work, and that's what so many of them do, pop the children out and disappear—that's taking being English too far.

"How can I explain? Sometimes it all just comes together, like on the first sunny Sunday of last spring at the Alice in Wonderland statue. Those photographers Slim Aarons and Bill Cunningham were there and so many good-looking children crawling all over the Mad Hatter. Along came Mrs. M—— with her new little girl in the big Silver Cross, and the child was wearing a white wool coat with the bonnet edged in lace. I recognized it right away, and the carriage was all done up with embroidered sheets like nobody bothers to do anymore, and the husband was wearing his tie because it was Sunday. She said something about wanting to take advantage of the fact the child wasn't walking yet, but we all knew.

"The best times of my year, Peeps, are in the late spring and fall, when Miss Gillian Savage of the White House in London (they took over Rowes) checks into the Carlyle to take orders. If you think I'm alone, you should see the procession of mothers. She has racks of those strict little coats, all of those super smocked dresses, and those blunt stubby-toed shoes with the buttons—pram shoes, Derby Lace shoes, Cromwell shoes in that blood brown. Both beds are covered with blouses and socks, silk Prince William bloomers (somehow it doesn't bother me a bit that he is now wearing T-shirts and almost Oshkosh overalls), baby linens and booties. On the dressers are tiny cable sweaters and caps and bonnets to match the coats. Everything is pure wool or cotton, of course. The tears come to nanny's eyes. Then there's Miss Savage. She's very grand. Believe me, you have to work for your smile from her, and it's only after you've dropped a thousand or so for a few years that the sun comes out over the empire the least little bit. But the White House is so good about money, no dunning, just those polite English statements with the amounts in pounds sterling, and all the dresses listed as 'smocks.' As you are standing there doing the conversions in your head and wishing you had paid a bit more attention in math, you overhear these wonderful conversations on the phone as Miss Savage squashes the life out of some parvenu. 'That's the Eton jacket, Madame. We haven't made it for years.' Of course, Peeps, I grew up this way, two coats a year by Rowes or Mrs. Conreid of Saks, and the hats and the leggings. There I'd be on the floor with my cheeks burning from the cold, crying from frustration as I tried to pull those leggings over my oxfords (in those days, shoes had to have 'support'). Thank goodness, now they have tights because I'd never do *that* to my children.

"The most terrible things happened during my last appointment. The R—— children walked in, which shows, I guess, what Miss Savage thinks of me to double up. There was a blond boy about ten, very imperious, with that voice of command.

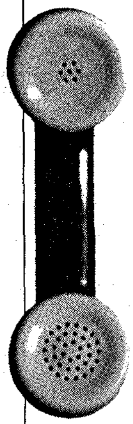
" 'What do you have in shirts?' he says to Miss Savage in this tone. Not even a hello. 'My ties never came.' And he goes right to the drawer with the swatches of tweed and velvet for the coat collars and thumbs through like a little soldier. Meanwhile, Miss Savage is measuring one of my children, managing to get down on her knees without actually seeming to be down on her knees.

" 'How long would you like her to wear it?' she says.

" 'At least two years,' I say. But then, after a pause, I realize she means the length on the leg. I've made a greedy, grubby American mistake. But it gets worse. My child is trying on mittens and scarves and throwing them all over the place, so I say, 'Hold still,' and up pipes Nanny, who, until now, has held herself remarkably in check. '*That poor child! She never has any fun,*' she says right out in front of Savage, the young R——s, and I don't say anything because I have accepted it all—the humiliation, the expense, the huge fuss, the whole colossal pebbly-tweed navy-blue waste, from the first Silver Cross, which I could barely wheel, to the pram straps from Nanny A. that looked like a leash to my friends' snickering when I bought the Strawberry Shortcake sneakers. I have accepted this tyranny, all for that one glorious moment when my child goes to a birthday party and the silk suits and stubby-toed shoes and coats come in and I know and maybe two other mothers there know that I have gone *all the way*, I've paid the price. For that's what you must do when growing up English."

Illustration by Peter Elwell.

ON LINE



THE IDEA CAME TO FRANK Tinelli when he saw a man in a phone booth put a tissue between his ear and the receiver. "I knew how he felt," Tinelli said. "And I thought, 'Hey, it's about time someone did something about this.' "

So Tinelli, a free-lance copywriter, designed the Personal Phone Cover, a pair of plastic caps that fit over the ear- and mouthpieces of telephones.

The caps are treated with Bio-Pruf, a process that uses an anti-microbial chemical—a "secret sauce," says Tinelli—that resists bacteria and fungus growth.

The Personal Phone Cover goes on sale this month in drugstores, department stores, and by mail order (P.O. Box 2131, North Hollywood, California, 91602) for $1.95. J.W.

GALLOPING CONSUMPTION

TECHNICOLOR DREAMCOATS

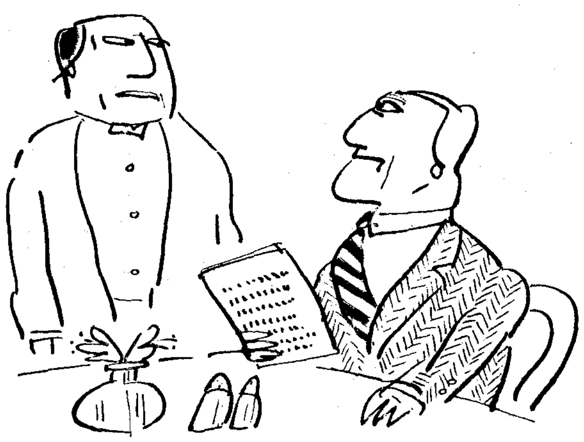
WINTER-COAT DEPARTMENTS are usually somber affairs—acres of black melton, brown tweed, tan camel hair, and, in recent seasons, Japanese gray. But this year, someone pointed a neon finger at Bloomingdale's, and now you need a black light to make your way through Beekman Sportswear on the third floor.

Neon began leaking out of London a couple of years ago, and by last fall, Patricia Field, 8th Street's cutting-edge clothing store, was filled with $400 coats in electric blue and vibrating yellow (which were soon supplemented by Stephen Sprouse's $800 spring jackets).

Now, a year later, Bloomingdale's is promoting "Technicolor Dreams," high-voltage colors in coats, hats, scarves, even gloves. In Beekman Sportswear, H. Sternberg has unlined all-wool blazers ($170) and razor-thin reefer coats ($220) in electric blue, a sharp spring green, a Day-Glo orange, and a pink that would have made Schiaparelli flinch. Almost as fluorescent are Norma Kamali's hats and Kenzo's pant coats.

Meanwhile, down at Patricia Field, the hot item is blunt-cut wigs from London for $65. The hot color? Acid green. "As we're talking," says the store manager, "three people are trying them on—two girls and one boy." NANCY McKEON

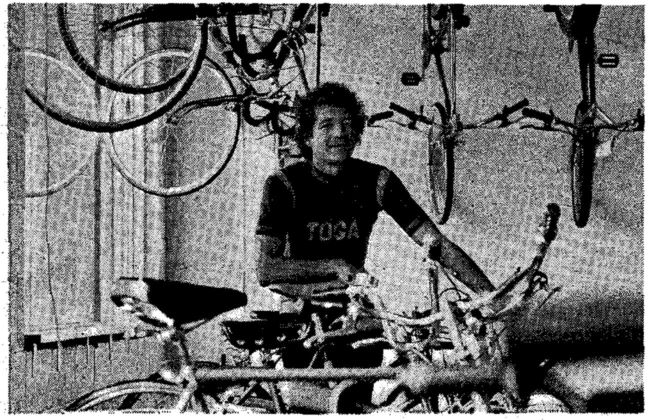
PEN & PENCIL



"I'm afraid you're too late for the Power Breakfast, sir. But we have a nice salmon mousse for lunch." ANTHONY HADEN-GUEST

OLYMPICS UPDATE

BREAKING AWAY



"THE REAL SATISFACTION for me is to take a young guy who has a bike and some raw speed and help him develop into a first-rate racer," says Lenny Preheim, co-owner of the Toga Bike Shop on West 64th Street and coach of the team his store sponsors. So it was with some sadness that Preheim watched Nelson Vails, the former bike messenger, win the silver medal in the Olympics sprint competition the other week. Vails was once Preheim's protégé; now the two are less than friendly.

Preheim, a lean and graying 37-year-old from South Dakota, discovered Vails five years ago at a local race. Every year since 1975, he has found a small group of young riders and worked to shape their abilities. Preheim designs a twenty-hour-a-week workout program for the riders and sometimes helps them find jobs with flexible hours so they'll have time to train. He helped Nelson Vails switch from a nine-to-five job as a shipping clerk to a looser arrangement as a bike messenger where he could make his own hours.

But two years ago, while Vails was still on Preheim's team, the cyclist told a reporter that he intended to sign on with a wealthier sponsor; he then skipped several races. Preheim suspended Vails, and the two of them parted angrily.

"It hurt," Preheim says. "But maybe that's the way it has to be with any student-mentor relationship. At some point, there has to be a parting of ways."

These days, Preheim signs his athletes to binding contracts, so he's been able to hang on to a couple of promising young long-distance riders—Brian Searchinger, a recent Columbia graduate, and Peter Illovsky, an eighteen-year-old immigrant from Czechoslovakia. He says they show the kind of promise he saw in Vails five years ago.

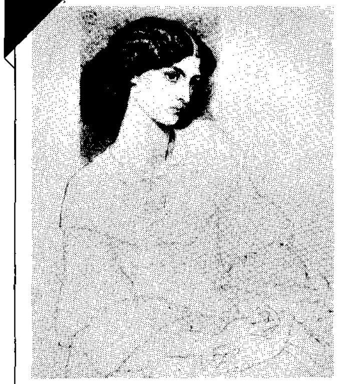
"But they're not sprinters like Nelson," Preheim adds. "They're in it for the long run." PETER BLAUNER

Photographs: left, Donal Holway; bottom, Don Hamerman.

BY RUTH GILBERT

RUTH RECOMMENDS

The U.S. Open Tennis Championships start August 28 at Flushing Meadows. Watch them on Channel 2 if you can't be among the 400,000 fans expected.

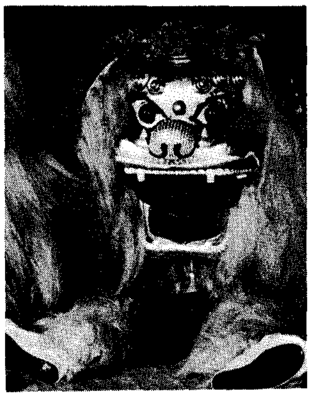


WILLIAM MORRIS

An exhibition honoring the 150th anniversary of Morris's birth can be seen at the Pierpont Morgan Library September 1 through November 25. This portrait of Mrs. Morris (1840–1914) by Dante Gabriel Rossetti will be on view.

'THE CHINESE MAGIC REVUE'

The eighteen-member troupe of acrobats, jugglers, sword-swallowers, ribbon dancers, fire-eaters, magicians, levitators, trick cyclists, and balancers opens at the Promenade on September 4.



THOMPSON TWINS

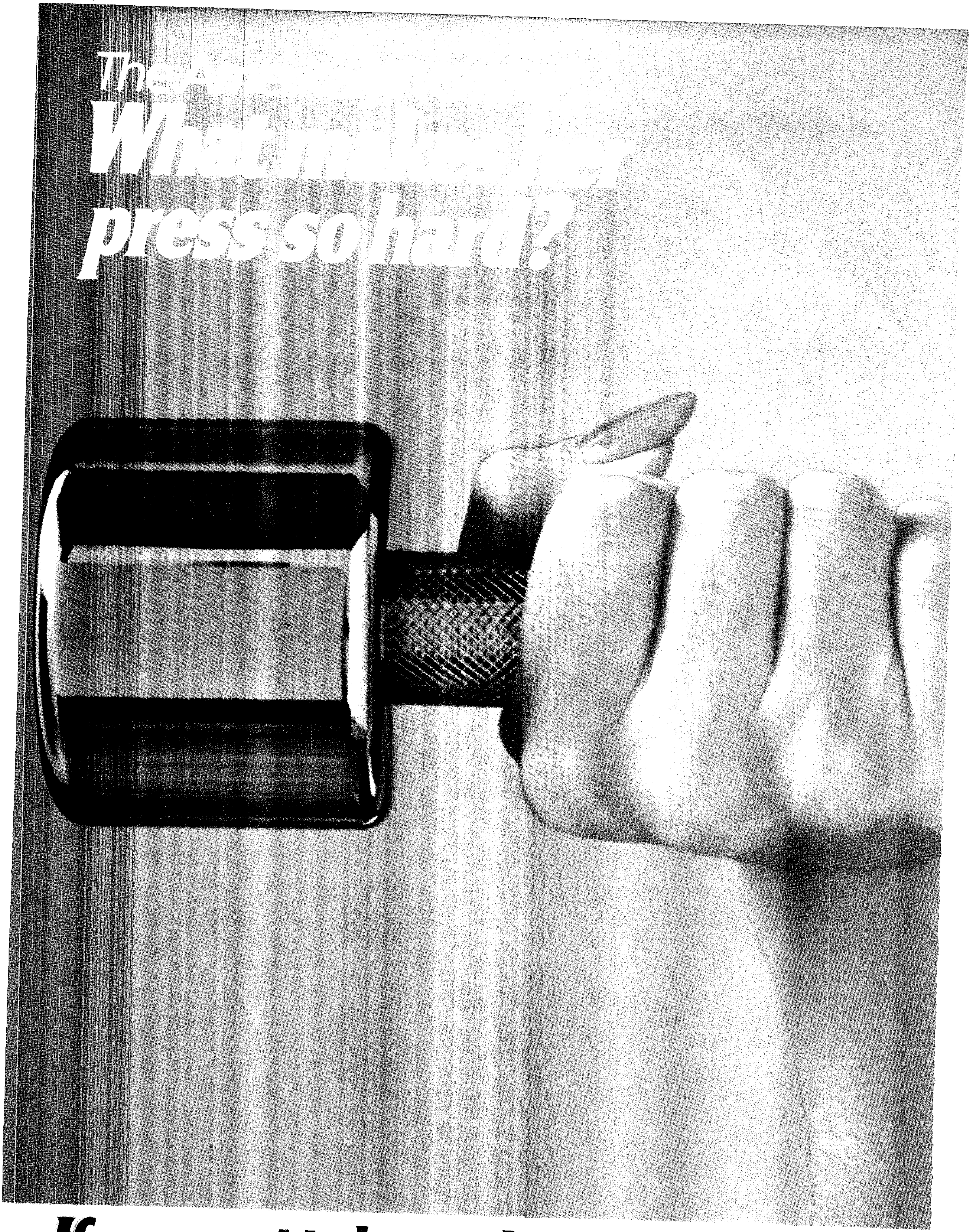
Alannah Currie, Tom Bailey, and Joe Leeway—all three of them are the Thompson Twins. This group of British rockers is performing August 30 at 8 p.m. and midnight at Radio City Music Hall.

'SERGEANT YORK'

Gary Cooper (center) won an Oscar for his performance as Alvin York, a mountain boy turned highly decorated World War I hero. The 1941 film airs September 1 on Channel 5 at 11 p.m.

THE EMPIRE STATE GAMES

It was America's largest amateur sporting event, and it took place August 15 through 19. Some 6,000 athletes competed this year. You can see highlights September 1 on Channel 13 noon to 4 p.m.


The A
What makes her
press so hard?

If you want to know the American woman

She's seeking self improvement. And finding satisfaction.

And no one knows it better than Ladies' Home Journal.

Of 86,000 women who responded to one of our recent reader surveys, 63% say they are happy or very happy with their lives. What's more, 87% say they are glad they're women because "women can do anything." And a woman who reads Ladies' Home Journal intends to do it all.

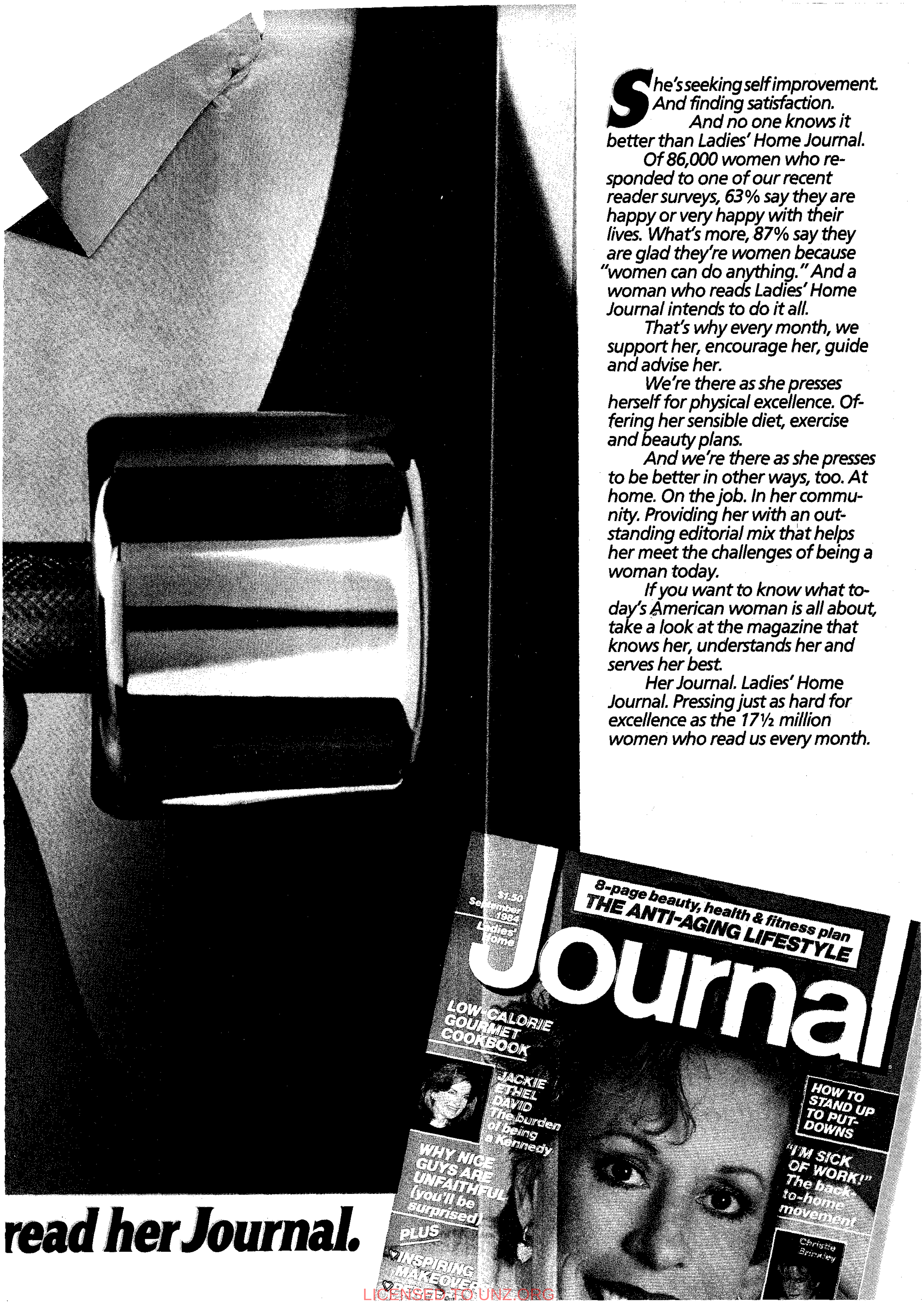
That's why every month, we support her, encourage her, guide and advise her.

We're there as she presses herself for physical excellence. Offering her sensible diet, exercise and beauty plans.

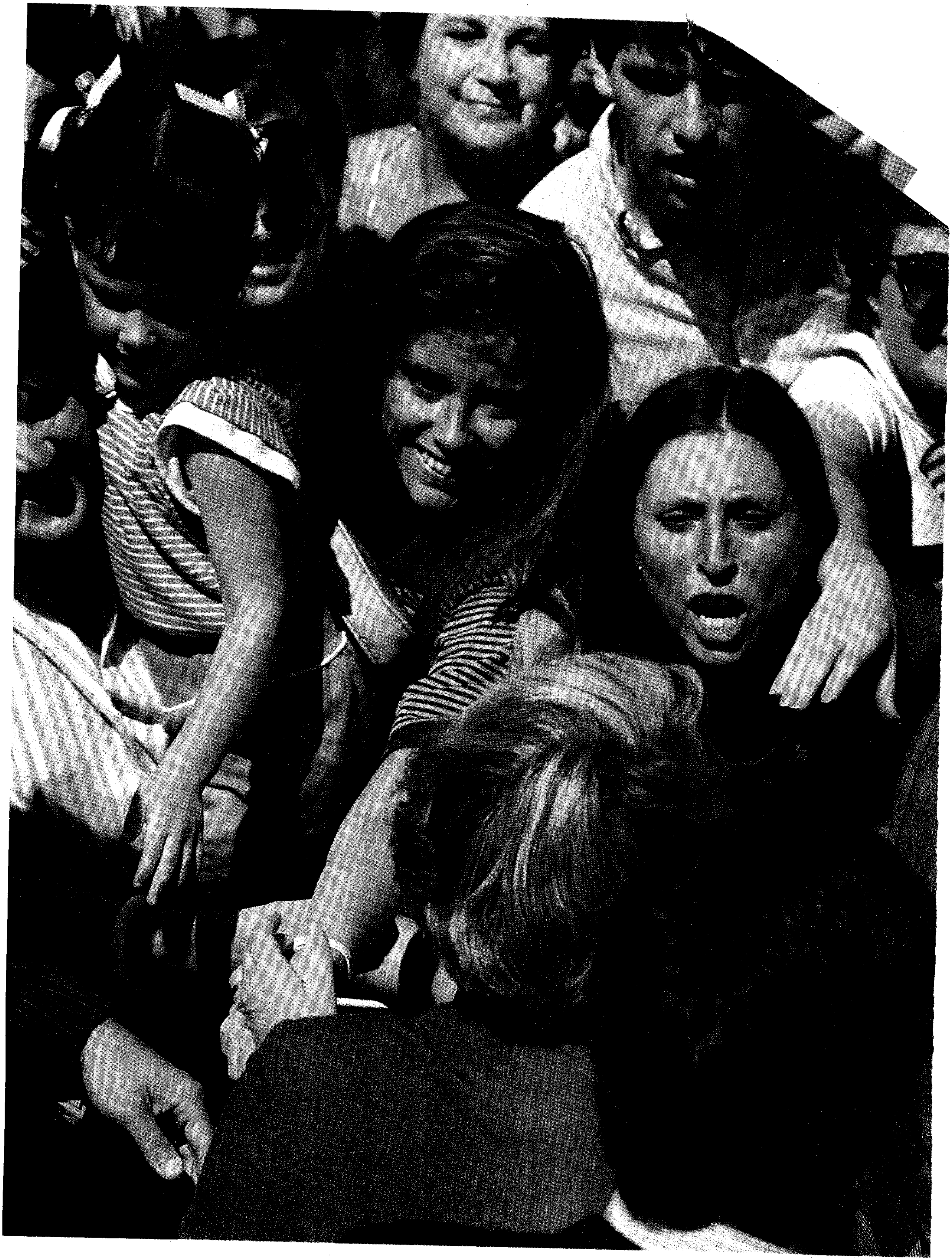
And we're there as she presses to be better in other ways, too. At home. On the job. In her community. Providing her with an outstanding editorial mix that helps her meet the challenges of being a woman today.

If you want to know what today's American woman is all about, take a look at the magazine that knows her, understands her and serves her best.

Her Journal. Ladies' Home Journal. Pressing just as hard for excellence as the 17½ million women who read us every month.


$1.50
September 1984
Ladies' Home
Journal
8-page beauty, health & fitness plan
THE ANTI-AGING LIFESTYLE
LOW-CALORIE GOURMET COOKBOOK
JACKIE ETHEL DAVID The burden of being a Kennedy
WHY NICE GUYS ARE UNFAITHFUL (you'll be surprised)
PLUS
INSPIRING MAKEOVERS
HOW TO STAND UP TO PUT-DOWNS
"I'M SICK OF WORK!" The back-to-home movement
Christie Brinkley

read her Journal.



New York

GERRY RIDES IT OUT

BY MARIE BRENNER

‘BLUE HERONS!? BLUE HErons!?” the scene was frantic, the reporters scrambling, the Audubon lady's heron lecture getting lost in the mêlée, everybody pushing everybody else to get closer to Geraldine Ferraro, the Democratic vice-presidential nominee. The candidate was trying to summon up some interest in blue herons, the local winged product, as she rode in a small barge up the Willamette River in Portland, Oregon. She was also trying not to look aggrieved, asking intelligent questions, for heaven's sake, about herons and toxic wastes and oil slicks, and sometimes she pulled it off—looking at those moments like the female Hal Holbrook, instead of a nervous matron tugging at her brushed-gold earrings, fiddling with the neckline of her kelly-green DVF wrap dress, held together with a chaste circle pin.

The treatment: *Facing reporters after wowing a big crowd in Seattle (opposite).*

“I've never seen a blue heron!” Ferraro was saying, on this, the second “event” of her day. The first had taken her to St. Mary's Cathedral for a mass of the Feast of the Assumption. That was “a closed event,” meaning no press allowed, and you could see why, because inside the church Ferraro looked pretty agitated as she listened to the priest talk about “the crowning event of Mary's life.”

Outside, the press gathered, observing the usual rituals of campaign life. Everybody was grousing, remarking upon Ferraro's stonewalling on her finances, the parochialism and disorganization of the Ferraro staff, the way the “lift” of the campaign kickoff just two weeks earlier had deflated so that now the shambles potential was very high. All morning long, hotel telephones had been ringing, editors demanding that the pack come in with some hard financial news.

On the boat, the ports commissioner was talking to Ferraro about “growth and a good environment”—that was the campaign “theme” of the day. Somehow she managed to bring the conversation around to senior citizens—the previous day's theme—and how she had been in San Jose, California, talking to a group of Gray Panthers (“Republicans, I'm pretty sure,” she said) and how she had answered when they asked her what her party could possibly do for them. “It's a question of what kind of world you want for your children and grandchildren,” Ferraro had answered deftly, turning the topic from money to nukes. That encounter had ended triumphantly, so much so that as she described it for the ports commissioner and the heron lady and a congressman, Ferraro seemed to perk up. Everything looked as if it were going to be, as she would say, “tarifick!”

Suddenly, another environaut, who had been standing with the bird woman, handed her a large beige folder, a handout from his special-interest group. On the folder was a diagonal title: INDICTMENT, it said, in rather ominous block letters.

“What's this?” Ferraro asked, reading the title of the booklet. “Indictment?” She smiled feebly, sure that it couldn't be a discordant note on this perfect Oregon morning, but she wasn't positive. “Hey,” she told the environaut, “you never hand a D.A. an indictment.”

AS IT HAPPENED, SHE WAS RIGHT, AND nobody did. But in her first weeks as a candidate, Ferraro was initiated into national politics with an immense controversy over her finances. Suddenly, what was interesting about Ferraro was not her sex but her integrity and that of her husband, John, a real-estate man. Ferraro herself seemed ditzy and coy, going on about Italian men and her powerlessness as a wife. At those moments, you had to wonder whether Fritz Mondale's “bold stroke” in choosing her might not turn into his undoing.

Photographs: left, David Burnett/Contact; above, Frank Fournier/Contact.

MONEY TALKS: *After weeks of hyperbole about their working-class values, the Zaccaros turned out to have over $3.7 million—nearly twice as much as the Bushes, perhaps more than the Reagans.*

At first, she avoided reporters, hid behind would-he-or-wouldn't-he vacillations about the tax returns, stonewalled through the Northwest campaign swing. She had talked out of turn, making a bad mistake by promising that she would release Zaccaro's forms, then appeared to be hiding something when he said no. By the time *that* was reversed, the "Ferraros," as her staff is called, looked like amateurs, there were scuff marks all over the Mondale-Ferraro ticket, and there was talk that she was on her way out.

THIS WAS EXTREME AND WRONG: TURNING Ferraro into an Eagleton would have been the end of Mondale and the campaign. God knows what it would have done to the Zaccaro marriage, but it certainly would have finished Ferraro's political career. Geraldine Ferraro is a woman who has no intention of getting back on line at Key Foods, and she soon enough started acting like the pro she really is. The Marymount girl who had been drilled by her mother that she could get anything if she just pushed enough stopped behaving like a simp. She called a press conference in Queens, toughed it out, and that steely side of Ferraro that had forged the platform for the Democrats calmed 200 keyed-up reporters as well. She regrouped decently enough, if not brilliantly—giving her own new meaning to the term "Gerrymandering." By midweek, she had brought her campaign almost back to the starting point.

The charges, contradictions, and rumors that surrounded Ferraro were complicated and dangerous. There were suggestions that the Zaccaros had used shelters to avoid taxes. There were questions about her refusal to reveal Zaccaro's finances in her congressional disclosure filings, about her exact role and holdings in his businesses, about the funding of her first congressional campaign in 1978, about various Zaccaro real-estate deals, about alleged mob tenants in buildings he managed, owned, or once owned.

Over the next days, the questions only increased: Zaccaro's conduct as a court-appointed conservator of a little old lady's estate was challenged when it turned out he had twice borrowed from the estate when cash flow ebbed at P. Zaccaro Company. Zaccaro was headed for court to answer questions about that. The couple wound up owing the IRS over $50,000 because of an accountant's error in computing capital gains on a building unloaded to repay Gerry's improperly financed 1978 campaign debt. Zaccaro let it be known that he wouldn't renew the lease of a porno distributor in one of his buildings.

It would be convenient to dismiss all these revelations and allegations as a case of the news pack on the attack, yet another example of journalists knocking off potential political leaders with adversarial overkill. But the process is proper and inevitable—the fierce scrutiny that any newcomer to the national political stage, whether it is Jimmy Carter, Gary Hart, or the first woman vice-presidential candidate, has to undergo. The questions about Ferraro's finances were very real and had to be answered if she was to survive.

Nobody cared that when she appeared in Seattle, 10,000 people showed up cheering to hear what she had to say. "Is it fair," she had asked a crowd of sheet-metal workers gathered at a Seattle hotel, "is it fair for someone who makes $200,000 a year to only pay $60,000 a year to the government?" "No!" the metal workers yelled. Did one imagine that as she boomed the question, her voice cracked just a bit?

For a novice at national politics, survival, much less triumph, can be a question of skittering artfully around a series of inevitables. There is a lot to learn. You have to be accountable for your mistakes. You have to realize that every facet of your existence will be scrutinized, each eyebrow raising made significant, and remarks that are considered a form of "spontaneity" in a small pond can seem like flippancy or parochialism in another, bigger one. A presidential campaign is a strange place to apprentice. There is an invisible line of national competency: Step over it and you are gone.

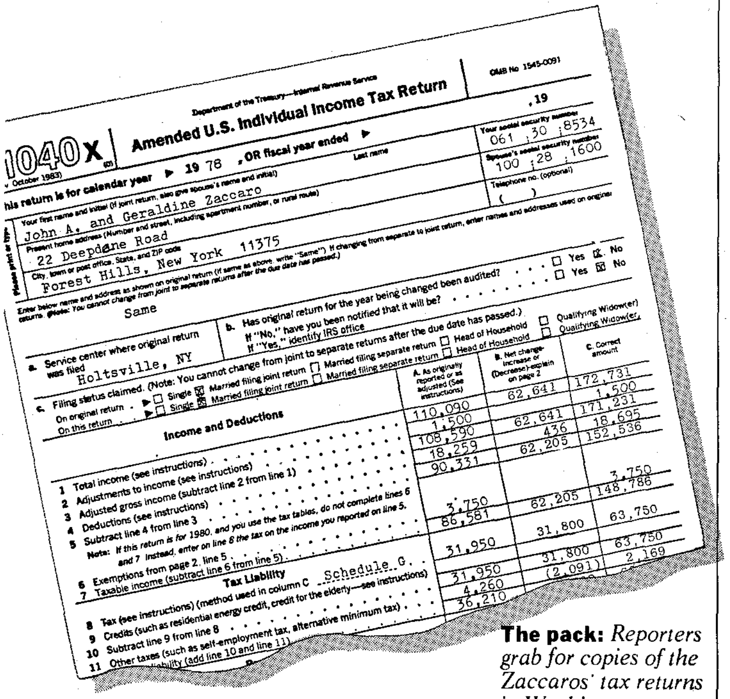
Ferraro came pretty close to that line two weekends ago, as the Zaccaros scurried in from Queens to their new accountants' Park Avenue offices. A hernia operation scheduled for John Zaccaro was delayed, and Gerry went on the David Brinkley show to face down some tough questions from George Will and Sam Donaldson. She said almost nothing, but she was using the show-your-face strategy, saying that within a day "the most extensive documentation in American political life" would be released. This was true, but a lot of questions were unanswered, and in the thicket of minutiae about Ferraro's mortgages and tax depreciations and payments and holdings, a very important point almost slipped away.

The Zaccaros, *mon Dieu,* were rich! Having bathed in weeks of hyperbole about their working-class values, the Zaccaros turned out to have a net worth of more than $3.7 million, nearly twice as much as the patrician George Bushes. A week or so earlier, Ferraro had told me, "We are not rich people." Yet, there it was on the telltale bottom line. They might even have more money than the Reagans. Ferraro looked like a hypocrite, a country-club populist puttin' on the poor. This was worse than inexperienced—it was disingenuous and wrongheaded, an assumption that Democrats would turn away from a woman who had propelled herself into the upper class.

BUT FERRARO'S SOLUTION KEPT HER ON THE right side of the national competency line. It was ingenious and simple: She merely drowned her adversaries and questioners in a sea of documentation. Moments before the Federal Elections Commission's deadline, several thousand pounds of photocopies were tossed to the ravenous hordes, and all the quote-hunters primed by Watergate to "follow the money" were left with one day to work their way through the maze. Ferraro, in a second masterstroke, announced she would hold a press conference 24 hours later, "and I will not leave the room until everybody's questions are answered." Tax experts were searched out by the networks, and you could imagine the eyeballs glazing in the nation's city rooms when confronted with these telephone-book-size tomes, all those deductions to check. And if *they* were going to get glazed over, think about how their readers would react.

It was over in two hours. If the feminine mystique had made a mistake, she wasn't about to apologize. She wasn't hauling into the Viscount hotel near Kennedy Airport to give a Checkers speech. There were no histrionics, just a small sop—that she would resign as an officer of the P. Zaccaro Company. "The papers are being drawn up now," she said. She was very lawyerly, and her years as a Queens D.A. served her well. She stuck to her position, however dubious, on the congressional-disclosure exemption, and when the question was asked again and again, she finally dismissed it with "I've already answered that." Her 200 questioners brandishing their Sanyos and Sonys like grenades simply got worn down.

At times, it was comic. There was a technical snafu—the sound system wasn't working—so Gerry got to strut in for a second time. This gave her a psychological edge—"You people let me know when you get it together," she said—and when an unctuous photographer demanded that her Secret Service agent, a woman, naturally, move out of the way of his f-stop, Ferraro bantered, "She can't move. That's her job." The reporters were prepared: How did she explain her involvement in the P. Zaccaro Company? Ferraro was ready for that one, and so she started talking about cancer, and how her father-in-law and brother-in-law had died of it, and John "had insisted I get my insurance license so in case of another emergency I would be an officer in the company." This wasn't challenged, although it is hardly standard business practice, nor was her descriptive flair at characterizing a multi-million-dollar real-estate company as "a small family business like so many in this country." It was as if this corporation that needed an Arthur Young chart to explain it were as simple as a Queens mom-and-pop candy store.



1040X (83)
October 1983)
Department of the Treasury—Internal Revenue Service
Amended U.S. Individual Income Tax Return
OMB No 1545-0091
his return is for calendar year ▶ 19 78 , OR fiscal year ended ▶ , 19
Your first name and initial (If joint return, also give spouse's name and initial) Last name
John A. and Geraldine Zaccaro
Your social security number 061 : 30 : 8534
Spouse's social security number 100 : 28 : 1600
Present home address (Number and street, including apartment number, or rural route)
22 Deepdene Road
Telephone no. (optional) ( )
City, town or post office, State, and ZIP code
Forest Hills, New York 11375
Please print or type
Enter below name and address as shown on original return (If same as above, write "Same") If changing from separate to joint return, enter names and addresses used on original returns. (Note: You cannot change from joint to separate returns after the due date has passed.)
Same
a. Service center where original return was filed
Holtsville, NY
b. Has original return for the year being changed been audited? . . . ☐ Yes ☒ No
If "No," have you been notified that it will be? . . . ☐ Yes ☒ No
If "Yes," identify IRS office
c. Filing status claimed. (Note: You cannot change from joint to separate returns after the due date has passed.)
On original return ▶ ☐ Single ☒ Married filing joint return ☐ Married filing separate return ☐ Head of Household ☐ Qualifying Widow(er)
On this return ▶ ☐ Single ☒ Married filing joint return ☐ Married filing separate return ☐ Head of Household ☐ Qualifying Widow(er)

Income and Deductions
1 Total income (see instructions)
2 Adjustments to income (see instructions)
3 Adjusted gross income (subtract line 2 from line 1)
4 Deductions (see instructions)
5 Subtract line 4 from line 3
Note: If this return is for 1980, and you use the tax tables, do not complete lines 6 and 7 instead, enter on line 8 the tax on the income you reported on line 5.
6 Exemptions from page 2, line 5
7 Taxable income (subtract line 6 from line 5)

Tax Liability
8 Tax (see instructions) (method used in column C Schedule G
9 Credits (such as residential energy credit, credit for the elderly—see instructions)
10 Subtract line 9 from line 8
11 Other taxes (such as self-employment tax, alternative minimum tax)
liability (add line 10 and line 11)

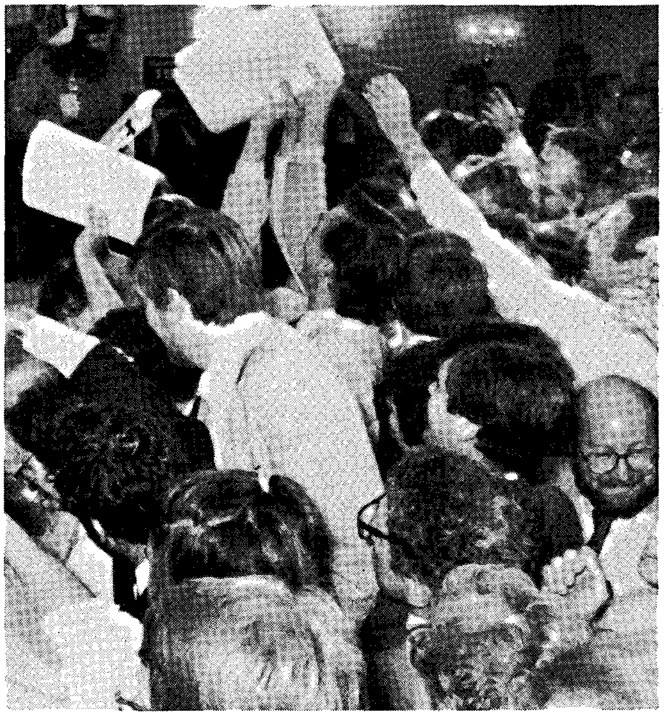
A. As originally reported or as adjusted (See instructions)	B. Net change-increase or (Decrease)-explain on page 2	C. Correct amount
	62,641	172,731
110,090		1,500
1,500	62,641	171,231
108,590	436	18,695
18,259	62,205	152,536
90,331		
		3,750
3,750	62,205	148,786
86,581	31,800	63,750
31,950	31,800	63,750
31,950	(2,091)	2,169
4,260		
36,210		

The pack had come ready to go *mano a mano;* there were five reporters there from the New York *Times* alone. "She won't get out of this one," some reporters were vowing before Ferraro came in, as calm as a Carmelite, in her royal-blue silk dress. Watching her made you think about Rose Kennedy in moments of anguish, a beatific peace spreading over her face as she repeated to herself, "One must not be defeated. One must not be defeated," a mantra, according to Collier and Horowitz in their new book on the Kennedys, that would change to "I must never be vanquished."

Ferraro had seen to that. She had got rid of any unpredictable elements. Pat Bario, the curt press secretary who had annoyed the campaign reporters on the Pacific Northwest trip, was nowhere in sight. Mondale's own press secretary, Maxine Isaacs, was on duty that day. It would be reported that Bario had "resigned."

By the end, when local NBC-TV man Ralph Penza distinguished himself by asking how "a family could possibly live on $80,000 a year after taxes, what with private schools and houses," Ferraro smiled to herself. She had tamed the horde, and she was so confident she didn't even give him a lecture about the rich and the poor and the average income of this country, but just answered that the Zaccaros had bought their houses in "1960 and '65, when they were worth a lot less." When she got up, she was talking about getting back to work, going down to Washington the very next day, "where we can start talking about issues again." Her staff obviously felt that she had outdone herself, because, back at the offices of the campaign reporters, telephones were ringing an hour later. It was Ferraro headquarters in Washington—asking who wanted seats on Gerry's plane.

IT WAS ON A STICKY DAY EARLY IN AUGUST THAT THE question of her finances first came up. The Washington Legal Foundation said that the congresswoman had failed to disclose her husband's assets and had "misrepresented" her own. Outside Room 312 of the Cannon Building, the reporters were staked out, and the Secret Service was keeping everyone away. A new press aide kept announcing, "There are no announcements." But inside, Ferraro was pretty cheerful, at first, anyway.



The pack: *Reporters grab for copies of the Zaccaros' tax returns in Washington.*

The day before, she had been handed a *cadeau* from her colleagues—a bill she had been sponsoring on pensions sailed through the Senate, and what would have been a nonevent six weeks earlier was suddenly Page One, everywhere, USA. So she was happy enough to indulge in a bit of nostalgia, remembering what it was like—could it have been only six weeks earlier?—when she was a local congresswoman crossing 96th Street on her way to a synagogue, looking out at the June night with tears in her eyes, so convinced was she that all the push she was exerting for the nomination was getting nowhere and Gary Hart would be Mondale's man. That June day had been pretty significant for Gerry Ferraro. Barbara Walters had interviewed the family in Queens for *20/20.* Gerry couldn't stop raving about how "Barbara had warmed up my mother, who was so nervous," how "John had loved her," "what a pro she was." Had Ferraro never taken herself seriously as a candidate until Barbara Walters came to call?

"Who would have thought I was going to be offered it?" Ferraro said in Washington. And she went on to recount a chronology of Saturdays and Tuesdays and which aide had told her what when, all of it leading to her point, which was "having to discuss the entire thing with John." There are very few national candidates who would describe their decision-making process this way, but Ferraro was sincere. So much

Photograph, right: A.P./Wide World.

SHOWGIRL: *Ferraro was aware that she was being merchandised as if she were Cheryl Tiegs, that the only decent headline of the first week on the road could be "Woman Says She Can Bake."*

so, and so old-fashioned, that in the crunch on the West Coast she had told Mondale senior adviser John Reilly "that he would have to call me back at another time, because I wasn't going to call my husband at 2:15 in the morning." It would seem reasonable enough to awaken one's husband at any hour to tell him something this momentous, but the Zaccaros do things their own way.

"I called him the next morning, and I said, 'John, this looks very serious. You remember 1978, when we had all that personal stuff thrown at us?' I said, 'If we get it, we go through the same thing again. Worse! Because it is on a national scale.' And he said, 'Gerry, I am not holding you back.' " Ferraro leaned in as she told the story. She was wearing a dress that belongs to her eighteen-year-old daughter Laura—pink and rather charming, with a white schoolgirl collar. The anecdote ended with Ferraro's saying that she had warned John, "You know, they will stop at nothing."

All along, there has been a gee-whiz quality about Ferraro. At first, it seemed endearing: Mrs. Smith goes to Washington. Along with the gee-whizism has gone her incredulity that she would get the nomination—although she pushed mightily for it—and the realization that across America when she saw a sea of red-white-and-blue buttons they would have her blonde wedge cut on them; the crowds would be yelling her name. Mrs. Smith is a flirt, that is part of the appeal: the way she boogied for the crowd gathered at a rally in Cleveland and announced, "I just love to dance!"

The force is with her: *Meeting motorcycle policemen in San Diego.*

BUT THIS KIND OF INNOCENCE, STUDIED OR REAL, has a shadow side, which is a lack of wisdom and experience. And that was showing in Washington the day of the first allegations. Ferraro was dismissive at first, saying that her financial disclosure would come "as I have said it would" and that "people can pick and sit and do what they want; the answers to the questions will be in that statement. It will all be there."

And then her voice changed, and she stopped putting out The Line, and the touch of the dingbat in Geraldine Ferraro surfaced, the same aspect of her personality that leads her to remarks such as "If you've ever been married to Italian men, you know what it's like." The dingbat is still living in a Queens bungalow somewhere in the district of her mind, and it is the dingbat that sometimes appears when Ferraro feels on the spot, as she did in Washington. "The thing I would say about what piece of this whole thing I don't like is what my husband is being subjected to," she told me that day. "For instance, there was an article that ran that he was a slumlord for some 110 or so violations, and then it turned out there was only something like 62. The rent commissioner said, 'If every landlord in New York was like John Zaccaro, we wouldn't have any business.' They also quoted a tenant of my husband saying she didn't get any heat, and the reason that she didn't is because she isn't a tenant. We had that other thing on the porno warehouse. Well, you know as well as I do that when you rent stores, and you have many of them, it is very hard for a landlord to know what kind of store it is.

"My husband is now going through an audit," she said. "That's fine, but it is costing him a great deal of money. And that's not it either, but we have this whole thing which is terrible to deal with. What happens is you turn around and you say, 'What is next?' That is the tough thing about it. We are working-class people," Ferraro said that day. "We are not rich people." And then Ferraro realized that the dingbat had just made another bad blooper, that this remark might come back to haunt her for months, and it could be bannered over tax returns and pictures of condominiums in the Caribbean, so she quickly "clarified": "I mean, right now we are doing extremely well." Her voice trailed off as she tried to regroup. "I have to tell you something. Whenever our kids were little we used to take them away on vacations. Now we don't go away on these fantastic vacations. The last time John and I went away was the year I was elected."

All of which explained their need for the condo on St. Croix and the house on Fire Island, Ferraro said, much as she would have told her constituents outside the Key Foods on Metropolitan Avenue. No explanation seemed necessary: The Zaccaros were rich enough, they could afford three houses, they had worked hard, why shouldn't they have them? Wasn't it "the American way to want a better life for your children?" Ferraro had once asked a congressional opponent. But in Washington, her cool left her, and she said that "quite frankly, having the houses doesn't upset me, because this past weekend my 22-year-old daughter was out at the beach house with two of her friends. My son brings his friends, there's a place for them to go, and I know they're happy and taken care of. That's the reason I have my beach house. We don't use it that much ourselves."

Her defensiveness was just as parochial when she spoke

Photograph by David Burnett/Contact

about the finances: "We did not hire high-priced lawyers and accountants when we started out," Ferraro said. "I have an accountant who is my father-in-law's accountant. Bless him! He is wonderful! Is he a person who can anticipate every single thing? Probably not. Are there errors made? Evidently. We even had a typo on one of these things, and then we had to explain why there was a typo of a decimal point. I mean, there are things done.... Should I have checked them more carefully? Sure. I'm a lawyer. You don't turn around and say, 'You're excused.' You should know better. But we've learned a lesson. We will in the future have high-priced lawyers and high-priced accountants to deal with this."

Just that mention of the future seemed to stop her, and Ferraro began to fret about "never having any privacy." She was less worried about the reporters than she was about the constant push at her, which made her lose the thread sometimes, the need to be alone having caused her "to snap at an advance person, a perfectly sweet man, 'Get out of my house,' last weekend so I could be alone with my family."

Then that, too, was clarified. She wouldn't mind it so much, "but the peace I want is for John. It is clearly for my husband, who is very private. There is nothing in this for John. He's a businessman. He could be perfectly happy doing his thing. This is for Gerry. It is not for him. He is being hurt worse even than I anticipated. For him, I ache. We will get through it. It is one day at a time. When it's all over, he's going to need someone to give him a good hug and say, 'You were terrific. You've done it.' "

Earlier in the conversation, Ferraro had talked about the campaign. It was getting to her, she said, as she swung through Cleveland and Jackson and Austin and San Antonio, that "I was not telling these people anything." She was aware that she was being merchandised as if she were Cheryl Tiegs trotting out the bikinis for Sears, that nobody was taking her that seriously, and that the only decent headline that could have come out of her first week on the road was "Woman Says She Can Bake."

IN THE BEGINNING, IT HAD SEEMED LIKE A MARRIAGE made in convention heaven. Mondale was hailed for "a historic breakthrough." Ferraro was radiant—she was America's bride. "There isn't a woman in America who can't identify with Gerry," the governor of Ohio had announced. He went on to list her credentials for office, among them that she was "a terrific mother." Behind him, as he stood in Cleveland's Public Square, framed in bunting and balloons, rose the venerable May Company building. The Beaux-Arts architecture caught the afternoon sun and glistened like a marzipan wedding cake. For a change, there were no negative ions flowing around Mondale, and Elizabeth Drew was even moved to point out in *The New Yorker* that Mondale *looked* better with Geraldine Ferraro by his side.

For Ferraro, the first week out was a dress rehearsal. She had no staff to speak of, and so she relied on the dressagelike choreography of Mondale, who excelled at this kind of thing. That was fine—it allowed her to take in the spectacle. Everything was new: the Secret Service dog sniffing the luggage on the tarmac, the "network cowboys," as they were called, who rode in the motorcades, standing up on the station wagons to get limousine footage for the evening news.

A few hours before the "official" opening of the Democratic presidential campaign on August 1, Ferraro and Mondale visited the farm of one Bowmar Virden outside Jackson, Mississippi. It was a particularly idyllic day, just humid enough, and a picnic table with bales of hay to sit on had been set up so that when the dozens of cameramen started shooting for the evening news, the farm equipment, the gentle hills, and the red soil would be visible in the background. It all looked so intimate, the farmers and the candidates clustered at the table, until you realized it was about as cozy as a Sicilian courtship, with 100 reporters massed to watch the exchange. The show was good: The group at the table was the perfect representation of the New South—one slow-talkin' Negro, a good ol' boy, a woman farmer in gingham, the more affluent Bowmar Virden, and the state's agriculture commissioner, Jim Buck Ross, whose lizard Tony Lama boots contrasted nicely with the terra-cotta topsoil.

ROSS IS 67 AND HAS BEEN POWERFUL IN MISSISSIPPI for decades. He knows how to grab an audience, so much so that when he introduces himself he orates his last name, dragging it out to three syllables—"Rah-oh-oss." In short, nobody's fool, and this day he would be masterful at the southern tradition of saying anything to steal the show. He let the farmers drone on about their problems—high interest rates, soybean prices, farming to the fence line out of desperation. Mondale was saying things such as "The Mississippi farm underscores our commitment to family," and then Ross would outschmaltz him with interpolations such as "Patriotism!" Ferraro was listening, her head in one hand, the other hand making a kind of fidgety design on the table, her leg kicking like a metronome next to Ross's Tony Lamas. This was her first trip to Mississippi, and it was obvious that she was trying to change gears, to *get somewhere,* but she wasn't grounded enough to achieve any kind of clarity on parity.

So she was in the interrogative mode: "Are your kids going to stay in farming?" she would ask. "Is there no way to fix these interest rates?"—questions that would camouflage her own lack of expertise.

And then something in the saga of Leon Mathews, the black farmer who had to work two jobs to make ends meet, caused her to tell a story. It was the first year of the Zaccaro marriage. Ferraro was just out of law school, "but I had to take a teaching job for $4,600 a year because John couldn't make any money in real estate, I mean, not a dollar, and finally my husband said to me, 'If I can't make any money at all, then what I'll do is get a second job.' " Ferraro looked at Leon Mathews and advised him, "Keep at it, it works out." Mathews, locked into the hermetic anthropology of small-town Mississippi life, looked at this blonde woman who seemed headed for a ladies' lunch at the Jackson Country Club. "Yes, ma'am," he mumbled, looking down, and in that mumble was the clear understanding that for these two "working out" meant very different things.

All through the exchange, Jim Buck Ross was staring straight at the cameras and the reporters, biding his time. He never looked at Ferraro, and as the session began to wind down, he could see he was losing his audience. Then, out of a discussion about Mississippi's new crops, he found his moment: As they began talking about catfish and blueberries, the agriculture commissioner asked the vice-presidential nominee if she could bake muffins. "Sure can, can you?" she answered.

The laughter began, and the reporters started scribbling, knowing they were getting something hot. Ross said, "Down here, the men don't cook," and Ferraro looked at him wanly as he chatted about the pretty women of Mississippi and all the Miss Americas. There would be a great deal of subsequent ink about the condescension of the Old South, but that reduction was way off the point. The point, for Jim Buck Ross, was getting his farmers noticed. He was Huey Longing it with the best of them, and when the cameras stopped, he was glowing. He leapt from the table without as much as a goodbye or a handshake for the vice-presidential nominee, such was his haste to make it to the line of print reporters and hold forth a bit more. Jim Buck Ross knew where the power was, and he knew that it wasn't with "the little lady" who was left

WORK IN PROGRESS: *She's "determined to get a book out of this whole experience" and tapes for an hour each day. She guards her cassettes: "Once you're a prosecutor, you're very careful."*

standing rather forlornly with one other farmer. The woman, of course.

SHE IS NOT GOOD AT HIDING HER FEELINGS, HER nerves show, and when she arrived in San Antonio later that week, she was unable to remain impervious when faced with a particularly inventive anti-abortion display. All through the week, the abortion demonstrations had dogged her; each group seemed to outdo the last in the intricacies of its displays. In Jackson, there were dismembered dolls splattered with scarlet paint; in Cleveland, mannequins' limbs mounted on Masonite. Now in San Antonio, in the midst of the *canícula,* the overwhelming dry heat that grips South Texas from mid-July till Labor Day, a pep squad gathered under the shade of the mesquite trees of Milam Park. The candidates and the local political all-stars were set up at the *mercado,* a produce market gentrified for the *turistas,* just across the street.

One of the more useful lessons taught in Texas high schools is the art of the football flash card, and this day a group was flipping their hearts out for Ferraro's benefit: FERRARO AND FRITZ BACK ABORTION, the cards said. On the dais, everybody was cool despite the heat, and there were some real heavies lined up: Mark White, the governor of Texas, who kept referring to Ferraro as being from "the Queens," and San Antonio's elegant mayor, Henry Cisneros, who had been a runner-up for Ferraro's spot. Cisneros is young and looks straight out of the Brook Club. He has so much Harvard behind him that even the elitists take him seriously, and he has the kind of future that prompts reporters to tack hyperbole onto his name, "a comer," "a hope." Already, there is talk of a Cuomo-Cisneros ticket in 1988. Unlike Ferraro, Cisneros is studied and polished.

Sometime during the course of Cisneros's speech, in which he invoked everyone from LBJ to Maury Maverick to FDR and hailed Mondale for his work on a local project called Vista Verde, allowing himself a moment of ethnocentrism when he said, in a recently perfected Spanish accent, "*De la pasta a la tortilla*"—"Tortillas come from pasta"—the flash cards really started, and Ferraro looked down at her lap, where she was holding several fistfuls of yellow long-stems. Her mouth scrunched, and she began jamming the golden roses into the bouquet. Cisneros, in his pinstripes, didn't miss a beat.

They made a nice visual on the dais in front of the *mercado,* both of them the products of private schools and good colleges, somehow made representative of various ethnic clichés. When Cisneros went to see Mondale, he was greeted with "*Buenos dias,*" to which he responded, "*Buenos dias* and Happy Fourth of July." The press pack's take on Cisneros is that he is from the "barrio" of a "predominantly Hispanic city"—in the same way they write that Ferraro's district is "Archie and Edith Bunker" and that she is "working-class." In fact, Cisneros is from the barrio of San Antonio in the same way that Joe Kennedy was from shantytown, or that the Zaccaro family can't make ends meet. Cisneros's family owned a printing business, and his mother was a Mungia, which was a big deal in Mexican circles.

Ferraro wasn't the only famous woman who was in San Antonio that week. A replica of the Virgin de San Juan de los Lagos, a miraculous bit of plaster credited with astonishing feats, was on tour from its home base in Jalisco, Mexico. While the Mondale-Ferraro show drew about 3,000, in a tiny church on the west side of San Antonio, 10,000 people, busing in from all over the state, would file past "the vir-hen," as they called her, hoping for something more tangible than the Democrats were offering the same day. The Virgin and Mondale-Ferraro fought for space on the local front page.

THE MONDALE-FERRARO CHARTER WAS SOMEWHERE in the skies between Ohio and Mississippi on that first campaign outing, the airplane chicken had come and gone, and for the only time in three days, Geraldine Ferraro made her way down the aisle. She seemed relaxed enough, taking in the daunting tableau for the first time: the clustered reporters trading quotes and opinions, hovering over the rows of taupe leather seats. On the tops of those seats, places had been staked in the usual way—with a scrap of paper, held down in some cases by Band-Aids, the affiliation of the occupant scrawled on each one. In most cases, the writing was so hasty it looked like a collection of hieroglyphs—CHI TRIB, WASH POST, KNIGHT-RID, et al.—but they were all there, every news organization and network. A candidate wouldn't have had to read Teddy White to understand that as this plane goes, so goes the nation.

But this year, something is different; a lot of the reporters are women, and it's not just because Ferraro is the nominee. They are a tough bunch of pros, off the political beat and not the tapioca desk, and they are like sumo wrestlers going after the candidate. It is their chance to prove themselves as well. None of the usual intimacies apply. The women are careful never to refer to the vice-presidential nominee as "Gerry." Instead, they address her as "Congresswoman," "Mrs. Ferraro," or, among themselves, the more brittle "Ferraro." They call Mondale "Fritz." Already, even during this honeymoon flight, there was a lot of talk among the girls on the bus about the finances and the porn warehouse, and a determination that they would absolutely not give her a pass.

So while Ferraro stood in the aisle, teasing about the seven pounds she had put on, and what it felt like to walk on a Fire Island beach as the pack descended—"just like being in a cage," she said—nobody picked up on this soft stuff, or asked her how she had learned to pack. Nobody cared about the Ferraro one-dress-a-day theory. Instead, they asked her about the South, and whether she had a chance there, and about Steve Solarz—was he advising her on foreign policy? "The Mideast," she said tersely, trying to figure out if that nonrevelation was a slip.

Far more interesting was her discussion of her early-morning activities. It seems that Ferraro is, as she says, "determined to get a book out of this whole experience. Each morning, I've been taping for about an hour into one of those little recorders." On the tapes, she is talking about "the newness of everything," her "feelings about what I am seeing." She was teased about being careful of these cassettes and was told they might come back to torment her. "Once you're a prosecutor, you're very careful," she said.

It would turn out as the trip progressed that Ferraro was a bit too careful, and her skittishness on the press plane would cause trouble later. The first campaign swing, as the reporters who had come on in Queens were instructed, had a rule: off the record on the plane. If you came onboard in Cleveland, as I did, you were told no such thing. This off-the-record business was all the women needed. Along with their press

Staff time: *With aides in Seattle, including (center) short-term press secretary Pat Bario.*

badges, many of the campaign veterans were wearing shiny toy alligators around their necks, souvenirs of Jesse Jackson's flight into oblivion. Jackson has had his own problems with the pack, causing him to make a remark about reporters being like "alligators." This "alligation," as the women reporters called it, sent them scurrying into a toy store in search of the tin clickers that would noisily punctuate the rest of his trips.

Ferraro had no such complaints, no reason for nerves, at least not in the opening days. Nevertheless, she was griping about the shallowest things. Being called a size 6, for example, insisting she was "really an 8," making a point of it, because, said her New York aide, "Gerry doesn't want to offend the overweight women of America." She hated being characterized with Walter Mondale as looking like Mr. and Mrs. Middle Class—the kind of fluff that ought to have been like a piffle of ragweed momentarily passing through a cloudless sky.

But by the time she hit the West Coast, she had far worse concerns, and a group of reporters cornered her charmless new press secretary, Pat Bario, whose only experience in the DMZ had been ushering out-of-town press in and out of the Carter White House. The reporters were plenty angry: Ferraro was giving few interviews, no statements, hardly a briefing, and little information in the handouts. The meeting, by all accounts, was a disaster, with Bario making remarks as if she were a counselor at Camp Charter Plane: "We are all like a space capsule, we have to get along together. Don't you want to get to know Gerry informally, socially, as a person?" The answer, of course, was no. The wagons began circling, the horde growing ever more ravenous, and as the disclosures from New York started filtering out west, you could tell soon enough everything was going to blow.

It did, but in the middle of Geraldine Ferraro's press conference last week, something happened that inexorably signaled that she was back on the right road again. The questions had gotten ugly. There was a reporter from the Washington *Times*, with a face as zealous as a Moonie's, who was showing off, constantly bobbing up and throwing clauses at Ferraro as if he were being paid by the phrase, and she kept telling him to sit down. Then there came a loud question from a preppy wearing a bow tie and no socks, a *Wall Street Journal* man. He asked why she didn't say she had "a full partnership interest in P. Zaccaro Company." Ferraro danced around the answer, as she had all session, and he pressed her: "Was it your intention to deceive?" Ferraro cut him right off: "I had no intention of deceiving anybody. I have released more documentation than anyone in the history of this country."

"What about the other 420 members of Congress?" the *Journal* man yelled. "Didn't they release more by checking a different exemption box off for their spouse?" Ferraro was controlled. "No," she said. "There were something like sixteen other members of Congress who claimed the same exemption I did." "What about the other 420?" the *Journal* man bellowed. For some reason, Ferraro was not picking up on the hostility, and she la-di-da'd her way through it, saying how these other House members might be "married," and the two of them started going at each other until finally the reporter yelled, "Answer it." The fury in his tone caused the room, and Ferraro, to go absolutely silent, a quiet more ominous than the yelling—all that cacophony, then nothing for several beats.

And then the booing began. It was directed at the *Journal*'s rookie editorial scribe, *not* at the candidate. You could see this registering on Ferraro's face, her eyes looking like a cartoon character's when the asterisks start blinking to signal surprise. She moved on very quickly now that she had the drift: She had won. Soon it was all over, and she was making jokes about "people running out of gas." When she got up to leave, she was positively coltish. Some of the reporters applauded. And as the sound picked up, Geraldine Ferraro walked faster—she was actually strutting, her blue silk dress swishing gracefully behind her.

Photograph by David Burnett/Contact

AFTER THE CORONATION

BY MICHAEL KRAMER

The president and his loyal teammate seemed a shoo-in last week in Texas.

DALLAS

FOUR YEARS AGO, AT THE BEGINNING OF THE Republican convention, I flew to Detroit with George Bush. After a long primary battle, Bush had lost to Ronald Reagan, and now, as a defeated candidate, Bush was alone. No crowds, no motorcades, no Secret Service agents, no campaign aides. Just George Bush carrying his own bags and flying coach. He had been told by his handlers that he would shortly be Ronald Reagan's running mate. But he had learned at close hand that he was anathema to the GOP's right wing, and his instincts told him that the second spot wasn't quite nailed down. Bush's instincts were right. Reagan and his conservative supporters were willing to take even Gerald Ford rather than Bush—and they probably would have ended up with the former president if Ford's demands hadn't been so great.

Since finally making it onto the ticket four years ago, George Bush has been the ultimate team player, a loyal servant who believes he has earned the conservatives' respect and deserves their support.

But.

As vice-president, Bush proceeded to this year's Republican convention in style and at his leisure. He stopped in Arkansas to fish for bass and then went on to Houston, from where he appeared on CBS's *Face the Nation.* It was then, on *Face,* that Bush became reacquainted with the party's right wing.

CBS introduced Bush with a short tape that included an interview with Terry Dolan, the chairman of the National Conservative Political Action Committee. To Dolan (the man who created the recent television commercial that features Ann Burford in an attack on Geraldine Ferraro), Bush is still the candidate who had derided Ronald Reagan for championing "voodoo economics"—and that was exactly what Dolan said on the air. After the show, Bush was

Photographs: A.P./Wide World

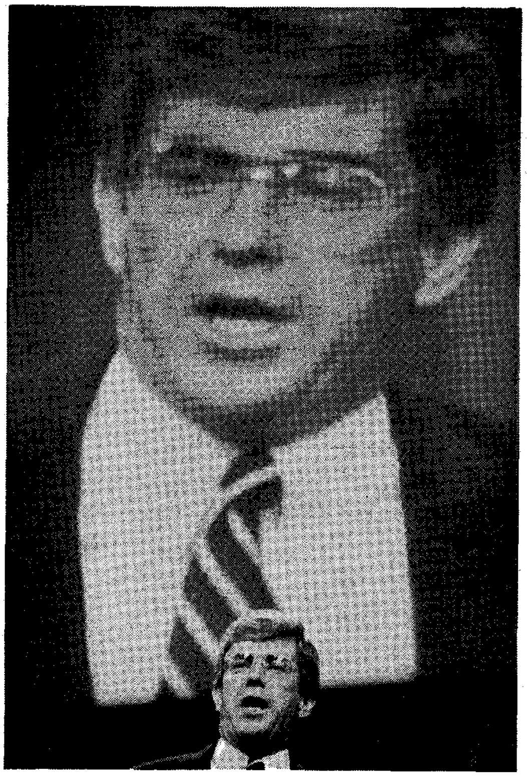
livid. He laced into the Washington-bureau chief for permitting Dolan to speak as a representative of the Republican party. In fact, CBS had identified Dolan only as being from the new right, but Bush didn't hear that. The memories came flooding back, and Bush knew immediately that a race for the presidency in 1988 would require another battle with the party's right wing—and that nothing he can do in the next four years will forestall that fight. And that race, the battle for 1988, began in earnest last week in Dallas.

Most everyone in the headline business has described the renomination of Ronald Reagan as a coronation. But a coronation celebrates the beginning of a monarch's reign. And actually, Dallas represented the start of the battle for succession.

To the vast majority of delegates and reporters in Texas last week, Ronald Reagan is a shoo-in for re-election. The race may be tighter than it looks now, but the outcome isn't in doubt. Whatever damage may have been caused during the campaign's stumbling first weeks has been more than offset by Geraldine Ferraro's troubles. The focus has now shifted back to the Democrats and to Walter Mondale's unfortunate inability to get untracked. Reagan is enjoying an incumbent's dream: The challenger has become the issue. The party faithful are unconcerned about the Mondale campaign to come. They know what the charges will be—that the president is a mad bomber, that he lacks compassion for the poor, that he isn't in control. They've heard it all before, and the voters' answer has always been the same: Ronald Reagan keeps winning elections.

So the Republicans are thinking about the future, and in this context, Reagan is like the aged Mao. He is revered and applauded, but the important business concerns 1988, and the president won't be around. Right now, Ronald Reagan is all that holds the party together. The boring, color-coordinated, meticulously scheduled Dallas lovefest is the last friendly Republican convention we will witness for some time. As with the leftish Democrats who dominated their dance in San Francisco last month, so, too, in Dallas it was one wing, the GOP's right, that controlled the tone and substance of the convention. From Jeane Kirkpatrick's seamless defense of Reagan's hawkish foreign policy to Barry Goldwater's still-nutty declaration that "extremism in the defense of liberty is no vice," there was no room for argument. If you wanted to dissent, you could join the protesters in the tent city outside. Inside, only the true believers were welcome.

WITH RONALD REAGAN gone—and, again, for the purposes of the 1988 race, he already is gone—the old divisions will surface with a vengeance. Note the plural. There's a lot more going on here than simply a simmering beef between the far right and the essentially conservative George Bush. There is also, for example, a split between the moderate Republicans ("liberal," by the way, is a four-letter word inside the GOP) and the conservatives, between



Jack Kemp dominated the platform process and came out the clear winner in Dallas.

the likes of Elliot Richardson, a candidate for the Senate from Massachusetts who says he cannot run on the Republican platform as drafted, and the ultraconservatives such as John Lofton, whose real politics are not far from the joke he made last week. Lofton was asked about Reagan's announcement that he would bomb the Russians in five minutes and said that as far as he was concerned it was just another of the president's broken promises.

The intensity of the internecine warfare is in large measure a result of the Republicans' recent success. As the GOP has opened its rolls to receive different kinds of disenchanted Democrats, including Evangelicals and former southern right-wingers, it has experienced a wrenching not unlike the one that occurs when a new group of religious converts prove to be more passionate and zealous than the establishment believers. The result of such base-broadening seems always to produce the most heated rhetoric and divisive hairsplitting—and in this case, the newcomers to the GOP know that it was they who were mostly responsible for the impressive size of Reagan's victory in 1980.

To everyone in the party, regardless of ideology, the stakes are critical in 1988 not only because they assume Reagan's re-election but because they also foresee a successful second term. "With another good four years," says Robert Teeter, one of the nation's most skilled survey researchers, "we might finally have the party realignment that people were talking about in 1980." In other words, the nation may move into another of its periodic political cycles when one party dominates the government for decades. The evidence that best supports this proposition comes from polling that reveals a large swing to the Republicans among younger voters, the "baby-boomers," to use his term. These citizens, says Teeter, have known only two presidents during their maturity—Jimmy Carter and Ronald Reagan. "And right

Reagan is revered and applauded, but the important business concerns 1988, when the president won't be around.

Bob Dole—who teamed up with his wife in Dallas—is going after the job Baker is giving up.

now," says Teeter, "there's no contest. Four more good years and the ball game could be changed for the rest of our lives in favor of the Republicans." On the other hand, says Jeff Bell, a leading Republican theorist, "if the second term doesn't work out well, then a lot of us will be retired for a long time."

Is it any wonder then that the race is already on? The battle for the 1988 Republican nomination will be the longest in the nation's history. If you grew weary of following Walter Mondale's seemingly interminable struggle, well, you ain't seen nothing yet.

Everyone has a list of potential candidates for 1988, but some of the pretenders are more equal than others. Dallas offered a preview, and at this point, the second rung, below Bush and Representative Jack Kemp of Buffalo, is generally thought to be comprised of Senators Howard Baker and Bob Dole, and Lew Lehrman, who narrowly lost the New York governorship to Mario Cuomo in 1982.

Of all the possible candidates, Howard Baker is the most honest about his ambition.

Of all the possible candidates, Howard Baker is the most honest about his ambition. Baker, 58, is retiring as Senate majority leader and will put in minimal hours as a lawyer with a large Houston firm for a reported $700,000 a year. Meanwhile, he'll jet about testing the air. "I don't make any bones about it," he says. "I would like to run in '88."

But who wants him to? Not many of those who attended the Dallas proceedings. Baker is considered too moderate by the conservatives now in control of the party. They resent him so much that they originally scheduled his convention talk for a period when the networks would be off the air for station and news breaks. Only some last-minute screaming got Baker into prime time.

Baker believes—wishes or prays better captures his desperation—that 1984 will be irrelevant to 1988. He's probably wrong, but his method may be right. "Lots of times," says John Connally, the former Texas governor who also lost to Ronald Reagan in 1980, "party workers will forgive all kinds of philosophy if they've gotten to personally know a candidate and feel he's a friend. That's why Howard is giving up the Senate—to have the time for folks to get to know him."

Bob Dole, 61, is not only staying in the Senate, he's going after the job Baker is vacating. Who's smarter? "I don't know," says the witty Dole, "but obviously one of us is wrong."

To the Republican right, Dole couldn't be wronger. As chairman of the Senate Finance Committee, Dole has said, loud and often, that Walter Mondale is right—taxes must be raised. If Dole can overcome that heresy and capture the nomination in 1988, then anything is possible—even Fritz Mondale's election in 1984.

As usual, nothing is simple when Lew Lehrman is involved. Lehrman, 46, is currently head of something called Citizens for America, which is described as Ronald Reagan's grassroots lobbying effort. It is also a Lew Lehrman presidential front, although he may sue me for saying so. CFA is organized in 226 congressional districts in 32 states. There are 39 full-time employees, and Lehrman is almost constantly on the road visiting his operation. It sounds like something right out of the Frank Capra movie *Meet John Doe*, but there are more than a few savvy Republican pols who will keep an eye on Lehrman simply because his brilliance—and deep pockets—are unquestioned.

OF THE TWO HEAVY HITTERS, George Bush, who is now 60, looks best on paper. Depending on how one reads the paper. The Bush forces point happily to the poll that found the vice-president the 1988 choice of 48 percent of this year's delegates—as compared with 25 percent for Jack Kemp. The Kemp camp says Bush's showing is lousy, since the persons surveyed are the ones who came to Dallas to renominate him on Reagan's ticket. And, adds Bob Teeter, just because the country could readily accept Bush in the White House if it found him there, this does not mean that people will actually vote for him.

But Bush does have a lot going for him besides his experience. The most impressive thing, says Teeter, "is Bush's ability to connect with younger Republicans. He proved that in 1980. To a certain extent, they're the same yuppies Gary Hart attracted. The question is whether there are enough of them out there."

What Bush has going against him, says Ed Rollins, director of the Reagan-Bush campaign, who openly professes his preference for Bush in 1988, is his job. Rollins agrees with John Connally. "Expectations will be high for Bush," says Rollins. "An early slip and he could be through. He doesn't have the deep commitment of a large segment of the electorate, or an institutional base like organized labor that can cushion a bad blow. That's what saved Mondale this year and Reagan in '80 after Bush beat him in Iowa. Reagan's base in the party stayed with him. For Bush, the problem could come in New Hampshire. Bush has worked there a lot, but New Hampshire is the kind of state that likes personal contact as well as conservatism, and Bush just won't have the time to sit in a school for three hours listening to eight voters talk about their problems." "Well then maybe the thing to do is to announce early that we can't win New Hampshire," says a Bush adviser. "Or maybe we should stay out of the damn place altogether." Maybe—but Reagan has proved that the electorate wants a candidate who'll stand up and fight.

At some point, Bush is going to have to confront the Republican right head-on. The simple fact, says Representative Barber Conable, one of Bush's closest friends, is that "George's instincts are socially more liberal than Reagan's." The simple fact, says a Reagan aide who refuses to be identified, "is that George Bush, if he were president, would yield far more easily to the pressures from the party's left and center. Everybody knows that, and that's why he's going to be in a lot of trouble."

Jack Kemp was the clear winner in Dallas. Along with his conservative allies, Kemp, 49, dominated the platform process. He stood up to the White House and fashioned a document that charts Jack Kemp's political future if not Ronald Reagan's. "Intellectually," says Kemp of the platform, "the Establishment has been defeated."

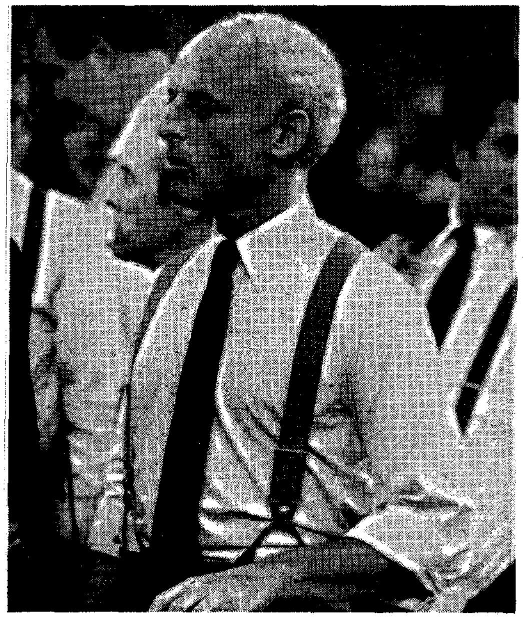
"If they had allowed us to write it," says the Reverend Jerry Falwell, "we'd have had difficulty improving on the content." "I believe that God raises leaders," says Cal Thomas, Falwell's spokesman. "And I have seen God descend on Jack Kemp."

Or at least ambition. Not so, protests Kemp. "I do not want the presidency. I do not lust after the presidency. I'm looking to change the nation's economic and foreign history."

From the House? No problem, says Roger Stone, the Reagan-Bush campaign's Northeast regional director, who speaks here as an analyst. "Television is the key force in politics. Media credibility is today more important than possessing a geographic base. The important question is whether a politician can command media attention, and clearly Kemp can."

Kemp is not a renegade. More than anyone else, he created Reaganomics. And in economic policy, his platform diverges from the administration's view in only minor ways, as when it condemns the Federal Reserve Board for its "destabilizing" policies.

But, says Bob Teeter, Kemp may be going too far when the debate turns to the social issues. The crucial younger voters Teeter sees as the future—for either party—are demonstrating three tendencies. They are conservative on economic affairs, non-interventionist in foreign policy (although they like tough talk), and they are almost libertarian on social issues. Which the Kemp platform decidedly is not. Aside from refusing to endorse the equal-rights amendment, the platform is interventionist—and no more so than when the subject is abortion. The platform not only calls for a human-life (or anti-abortion) constitutional amendment, it asks also that no one be appointed to the federal bench unless he or she agrees with this plank. Worse, the move to permit abortion in the case of rape or incest was roundly defeated.



Lew Lehrman and Howard Baker (with *the big gavel*) are two of the more likely pretenders for '88.

And worse still, Jack Kemp himself appears to be all over the lot on the question. At first, Kemp told me he would like to modify the platform language to deal with rape and incest. (He wouldn't define "modify.") Then he said he couldn't remember if or how he voted on the matter. And then he said that if indeed he did vote he would undoubtedly have followed Henry Hyde, whom Kemp described as "the leader" on the issue. And then, hours later, when he realized that Hyde is the man most vehemently opposed to making an exception for rape or incest, Kemp said lamely, "I'm not Henry Hyde."

It's tempting to dismiss the platform's treatment of such subjects as mere rhetoric, as bones thrown to the far right that will never emerge as government policy. But we have recently seen the Reagan administration declare its intention to terminate assistance to population-control programs that promote abortion. So one needs to pause before glibly dismissing platforms as meaningless documents that no one reads or follows. They do, and they do.

From Kemp's waffle on abortion, one could conclude that he is hopeless. Yet, he surprises. On the question of public housing, Kemp is a visionary, at least for a Republican. As the representative of a poor, urban district, Kemp long ago sponsored legislation to develop enterprise zones. Now he proposes that public-housing tenants be encouraged to own their own apartments. His program, which would reach approximately 2.5 million people, would permit tenants to buy their dwellings for 25 percent of market value. Shades of the Great Society, but there you have it on the supply side.

Kemp is a refreshing face, a candidate who defies the conventional rules by getting specific whenever he can. Will the country buy it? Will the Republicans buy it? Stay tuned. The show begins in earnest on November 6, the beginning of the post-Reagan era. ■

"The important question," says a Reagan adviser, "is whether a politician can command media attention. Kemp can."

THE OLD RELIABLES

SAMPLING THE MIDTOWN CLASSICS • BY SEYMOUR BRITCHKY

TIRESOME TO TELL, RESTAURANTS come and go. But some come—and then do not go. They become, seemingly, permanent places that are not only part of New York but part of its definition. Many of the following eight were here before many of you were born. Others, not that old, look like they will be here after you leave. They are all in that roughly defined area of Manhattan called midtown, where restaurants that survive—even awful ones—have a good idea of what a lot of people want.

RUSSIAN TEA ROOM

BECAUSE IT IS AN OLD RUSSIAN restaurant in New York, the Tea Room, as it is called, has special meaning for many of the locals who made it to the big time but regularly return here for borscht, blintzes, and a glass of tea. Some show up in rumpled pants and limp cardigans—they have not lost sight of their origins. Others are in fashionable duds that fit like meticulously applied makeup—they have not lost sight of their origins, but are not exactly advertising them, either.

However they may feel about their pasts, they cannot avoid reminders of them here. For RTR, all the glitter of its looks and its cast of characters notwithstanding, is democracy enforced by a common denominator—almost everybody wants to eat here at least once in a while. So for every bi-coastal TV luminary, tricontinental producer, multi-hemispheric keyboard virtuoso, and otherworldly Kirov defector in the place, there are a score or two of anonymous faces—of people who eat here simply because the place is tasteful and they are tasteful. Yes, you will sometimes observe that a good table is being held for a celeb. More usually, when you are seated, you will discover, by way of overheard conversation, that the gentleman on your right is by trade a haberdasher, while the lady on your left makes a living as Lauren Bacall.

What the Tea Room brings to New York is European-café splendor, grandeur with a little mayhem, peasant food in glittering surroundings—and caviar, too, which most of the customers simply ignore. What it attracts are starlets and *grandes dames,* canny old art dealers and boutique operators on a roll, priests and politicians. Chaliapin ate here, and Sam Cohn eats here. Typing pools have their annual socials here, and Zubin Mehta sups here with Sam Spiegel. It is a scene that defies the eye to take it in.

The walls of rich, dark forest-green are hung with scores of painterly paintings—and about as many gleaming brass samovars are on shelves all about. Trimmed with brass and white marble, the lipstick-red banquettes clash smartly with the vivid pink of the table linen. The overhead lights are hung with tinsel and with shiny red Christmas globes all year long. The aisles are alive with waiters and busboys in their bright-red or hunter-green tunics. It is all so cheerful that you may erase your most profound depression simply by reminding yourself that the Tea Room is a casual part of your life. Perhaps in an effort to cheer up twice as many people, half a dozen years ago the restaurant doubled itself by adding a second floor. Though the colors are identical upstairs, and the paintings and samovars are all in place, the exuberance is missing. Upstairs is too much the comfortable dining room. It lacks that congenial density of tables that is much of the character downstairs. The food is the same, and probably you are the same, but the experience is not.

Rouse yourself from those sad thoughts with an order of Swedish matjes herring, a great slab of supple fish, rich and cold and salty, oiled but not oily, served with slices of sharp radish and strong onion. Here you get delicate Scottish smoked salmon that has an almost ephemeral texture, and a flavor that is elusive but of an oceanic sweetness when it hits you—the pink fish is served with the usual capers and onions and with slices of buttered pumpernickel bread. The eggplant orientale is an oiled and lightly garlicked paste of baked eggplant and tomato, seasoned and herbed—you spread the cool, pungent stuff on black bread. The chopped liver is a too-refined version of the peasant dish—it is fluffy, only lightly fatted, mildly seasoned, but it is made fresh, and good for what it is. The cold borscht is sweet, dense with crunchy slivers of beet and cucumber, enriched and smoothed with sour cream, and heady with the scent of fresh dill. Withal, it is the hot borscht that is the winner, for it is built on a profound stock, and there is a sour edge to its earthiness—it is served with the warm, airy, meat-filled pastries called pirojok, and they are

Photographed by S. Karin Epstein/Camera 5.

Russian Tea Room: *Caviar and cheer in a celebrity hangout of over a half-century's standing.*

THE BLINI BUNCH: *What the Russian Tea Room brings to New York is European-café splendor and peasant food; what it attracts are starlets and* grandes dames, *priests and politicians.*

clever foils to the hearty, complex soup.

Caviar. It comes in two colors: red and black. The black is sold by the ounce and comes in four flavors (grades): beluga, osetra, sevruga, and something called natural pressed. You may have yours straight (with toast points) or with blini. Blini are the sole device yet devised by man with which caviar may be "stretched" without diminishing it. Blini are light, fragrant buckwheat pancakes as big around as a small saucer, and a pile of warm ones reaches you in a covered container. You moisten a blini with melted butter, spread it with sour cream, apply a judicious amount of caviar, roll it up, and eat it—ideally with now a sip of straight, icy vodka, later a swig of good champagne. An order of blini and an ounce of caviar make an elegant first course for two, a main course for one. At its best, this is the best food here, but now and again the house has sent forth black caviar—even beluga—that is slightly fishy and distinctly soft.

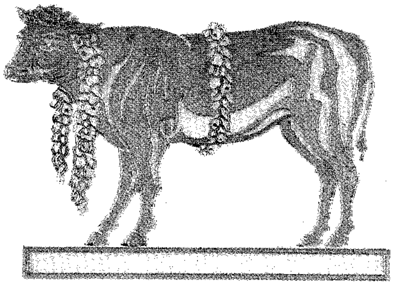
Among the main courses you will probably like: sirniki, warm, fluffy cottage-cheese patties, sprinkled with sugar and served with cold sour cream; blinchiki, blintzes to you, hot cottage cheese again, this time sweetened and wrapped in crêpes, and also served with sour cream; chicken Kiev, a great knob of rolled-up white meat, seasoned butter sealed within it, breaded and browned, resembling very much a well-baked roll—its simple flavor is of good chicken intensely buttered, and that butter squirts out a little when your waiter makes the first incision for you; luli kebab, big patties of ground lamb, charred and peppery, served with a bit of dark gravy; karsky shashlik, a great piece of marinated lamb (plus a lamb kidney), tender and of vivid lamb flavor, crusted and browned in the broiling; beef stroganoff, strands of sautéed meat mingled with crunchy mushrooms in a tart sour-cream sauce and served on white rice. Among the main courses with which you may have difficulty: nalistniki, browned crêpes wrapped around a ponderously heavy forcemeat and served in a mushroom sauce—this is good food, but to have grown up with it is the only path to that knowledge.

The house sells good halvah—cool, solid, very sweet, grainy but not gritty, of strong sesame and almond flavor. Kasha à la Gourieff is a homey dessert of white grain threaded with slivered almonds and adorned with fruit. The baklava has a firm base of candied walnuts and a lighter top of many layers of flaky pastry—the whole is moistened with a honeyed syrup. You get excellent yogurt here, firm and sour, with sweet, dark cherry preserves.

Unless you drink house wine—which is $14 the carafe, $7.50 the half, and quite drinkable—wine at the Tea Room is an expensive proposition: $18 for a couple of Italian whites, $23 and higher otherwise. The prix fixe is $28.75, with only a handful of premium-priced items on that side of the menu. You can spend much more à la carte, especially if you have black caviar.

Russian Tea Room, 150 West 57th Street (265-0947). Open Sunday through Friday 11:30 a.m. to midnight, Saturdays till 1 a.m. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

The Russian Tea Room



Nanni
146 EAST 46TH ST.
NEW YORK CITY
TEL. 697-4161

CHRIST CELLA

NANNI

If you think that New York's side streets are dotted with little old Italian restaurants to which the salt of the city repair for sturdy food in colorful, convivial surroundings, be informed that the type you have in mind exists, mainly, in the mind. Once, such places were all over the place, but most of the midtown ones disappeared when the buildings that housed them were torn down to make way for very large stalagmites. Among today's midtown restaurants, the one that best exemplifies the old style is this one, which is, in fact, a relative newcomer. It showed up in the late sixties, when most of its predecessors had already shuffled off. One reason Nanni carries on as steadily as it now does—deviating hardly at all from the Italian-bistro formula—is that its proprietor opened a big, fancy joint uptown several years after the successful inauguration of this one, and since he spends much of his time up there, he lets this place run along in an old-fashioned way that, most nights, packs them in.

You enter to a wall, on your left, that is bedecked with reviews of the restaurant, articles about Nanni himself, and photographs of him in the company of his food. On your right is the small, glass-enclosed, second-string dining room, with a handful of tables and twelve chairs, into which that many diners may be folded plus one upright slender waiter. Past that noise box, and you are at the "bar," which stands five comfortably, ten frequently. But things open up farther on. Down a few steps, and you are in the dining room proper, comparatively wide-open spaces—though even back here, whispered conversations at adjacent tables may be your principal entertainment. The simple, rectangular room has an oak floor, travel posters are affixed to its white walls, a shelf of wine bottles rims it a little overhead, and small lamps with red shades stand on its white-linened tables. This particular Italian restaurant gets a steakhouse crowd—pairs of guys and gangs of guys. It also gets a number of couples who have recently met—middle-aged gents in town for the annual convention and ladies to whom they have been introduced, and whom they have invited to dinner at Nanni in order to get better acquainted. She: "Are you married?" He: "Well, it's a long story."

There are a few first courses and

Nanni: *Owner-chef Luigi Nanni with some of his Italian-bistro specialties.*

soups—including fresh clams that are sometimes as large as quahogs, and quite resilient, and a hefty minestrone of pasta, root vegetables, and strong greens in a deep, well-herbed stock. But Nanni will make half-orders of any of its good pasta dishes, and for greatest contentment, it is with the noodle that you should start your dinner here. When those clams are chopped up for use with pasta, they become part of a good, standard version of linguine with white clams, in which the sauce is briny and strong, the clams abundant—the dish is adorned with a couple of hot clams, whole and in their shells. You may have that same pasta with a pesto sauce that is dense, fragrant of basil, glistening with oil—you permit your waiter to add a good bit of cheese. The fettuccine is billed as "alla Nanni," and what himself elects to give his name to is a rather light, creamy tomato sauce dotted with peas—it makes a homey and satisfying dish. But good as those are, the big pasta winner is the spaghetti all'amatriciana, in which a thick, rich, potently seasoned red sauce is sweetened with onions and fortified with slivers of Italian bacon.

A fillet of sea bass marechiaro, about the size of your forearm, is served in a peppery and garlicky red sauce—the utterly fresh fish is firm, perfectly cooked, glossy with moisture. Big chunks of sautéed chicken on the bone are served as chicken scarpariello—the browned and shiny nuggets, of clear chicken flavor, are moistened with a garlicked wine sauce and strewn with parsley.

The veal francese is pearly meat in a delicately crisped egg-and-flour crust—the bits of prosciutto on top are a nice note, but the lemon sauce is disastrously soupy, and just wets the dish. Try instead the scaloppine alla zingara, in which that same meat, artfully browned, is buried under sautéed mushrooms, onions, strands of prosciutto—the stout food is strongly but not excessively salted. The great eye of meat in the thick veal chop sorpresa is horizontally incised halfway down and stuffed with prosciutto and hot, pully Fontina cheese—the production is covered over with mushrooms in a winy sauce, making for a dish of such substantiality that some may call it heavy. The sweetbreads are notable for the fluffiness of the rich organ meat within the nicely crisped surfaces of the many slices—they come in a good mushroom sauce that is flavored with Madeira wine. The medaglioni di filetto alla Nanni consists of two thick rounds of tender steak, rare as you want them, in yet another winy mushroom sauce, this one a little creamy as well.

If you remember to think ahead, you inform your waiter early on that you want your salad after your main course (it is part of the deal). The greens are crisp, and they come in a tart dressing that is vividly garlicked; with them you may order some Parmesan cheese, which is hard, heady, and sharp. The sweet desserts are of no interest.

You will have to spend $16 or more for a bottle of wine. Three courses and coffee will come to around $37, plus tax and tip. The service is friendly.

Nanni, 146 East 46th Street (697-4161). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5:30 to 11:30 p.m. (closed for vacation through September 4). A.E., C.B., D.C., M.C., V.

LE VEAU D'OR

LE VEAU D'OR IS HOME TO THE self-possessed. Its habitués are indifferent to fashion. And though the restaurant has changed hardly at all in the decades of its existence, consistency is not the appeal it holds for its admirers, for they are not a smug or narrowly conservative set. They come to Le Veau d'Or not because it has always managed to elude the latest progress, but because it has done so in the course of preserving certain qualities that are not only traditional but admirable. Before there were restaurants as theater (places of public display) and restaurants as arena (places of public competition), urban restaurants were community eating places to which citizens repaired for sustenance—in the company, usually, of their family or friends or associates. That is what Le Veau d'Or almost quaintly is today. If, as it happens, the food is delicious, the service intelligent and civilized, and the surroundings diverting, then you have a restaurant not of New York now, but of the world and of any era.

Down a few steps into the long, narrow, often bustling room. A small bar is partway back on the left, a red banquette rims some of the room, and there are white-linened tables everywhere. On the varnished, honey-colored wood-paneled walls hangs a collection that is at once the casual accumulation of some slightly eccentric lifetime and the traditional adornments of a French restaurant serv-

THE OFFAL TRUTH: *For those few among you who, when you find tripe on the menu, read no further, know that Le Veau d’Or’s may be the best rendition in town of tripes à la mode de Caen.*

Le Veau d’Or: Cuisine bourgeoise *in a cozy and convivial restaurant that has changed hardly at all in the decades of its existence.*

ing *cuisine bourgeoise* in New York: white-on-blue Paris street signs (RUE DE LA PAIX over the red curtain leading to the facilities) and black-and-white photographs of an outdoor Paris market; a mirror onto which has been engraved a map of France; travel posters; and paintings, including a few of the Golden Calf himself, between the sheets, smiling and asleep, happy with his own pun—Le Veau Dort.

It is the happy practice of this place to put before you, almost as soon as you are seated, a little something to hold you while you get a drink, order wine, look at the menu. Sometimes what you get is a mound of cool mussels—fresh, sweet, and tender—in a mildly seasoned dressing. Other times it is a substantial slice of warm, fluffy quiche Lorraine, studded with ham. On the menu itself, you will find mackerel in white wine, shafts of soured fish the size of large fingers in their herb-and-oil marinade. The smoked salmon is exceptional, of delicate but vivid flavor, spread in considerable amplitude across its plate. When leeks are in season, they are served here poached and cooled, firm and tender, coated with a tart and slightly thickened vinaigrette. For something distinctly weighty, there is saucisson chaud, big slabs of warm, glistening sausage rimmed with flaky, pleasantly greasy pastry, garnished with potatoes that are lightly oiled and strewn with parsley—the dish is served with a particularly fiery mustard.

You get a terrific little roasted chicken here, its skin darkened, its flavor unusually intense for a baby bird, served in a white-wine sauce that is dotted with mushrooms, cubes of bacon, whole shallots. On cold-weather Wednesdays, cassoulet is the special of the day, and if you are fortunate enough to come then, you will do well not to pass it up. Buried in the plenitude of white beans bound in a deep and sturdy sauce are the meats of the dish: slender sausages that are salty and gamy, and heftier ones that are fatted and sweet; goose meat; chunks of strong bacon; and lots of tender lamb of powerful flavor. For those few among you who, when you find tripe on the menu, read no further, know that Le Veau d’Or’s may be the best rendition in town of tripes à la mode de Caen. The gummy slices of pale meat are served in the polished cooking liquid, which is earthy, spicy, dense with carrots and potatoes—the dish will never fail to film your brow. In restaurants of this kind, rack of lamb is a fundament. Here it is listed only for two, and before it is carved, it is shown to you on a tray, surrounded by the roasted potatoes, green beans, and grilled tomatoes with which it is served. The meat is redolent of its fat, the eyes of the chops are pink and moist, the rims charred and crisp.

The regular salad is of fresh, delicate greens, the endive salad a hillock of the pale, crunchy, and slightly bitter leaves. Both are dressed with a mustardy vinaigrette, and either of them is splendid with this restaurant’s good French bread and, if you wish, some sharp and creamy Roquefort cheese. Among the sweet desserts there are good sherbets, lemon and cassis among the flavors; a perfectly nice strawberry tart with a thin layer of smooth custard between the ripe fruit and the browned pastry; a fine warm tarte Tatin in which the chunks of apple are dark and caramelized; profiteroles, little puff pastries filled with vanilla ice cream, served in a strong chocolate sauce with whipped cream.

Several good bottles on the list are around $15. The price of your dinner is determined by the main course you choose—they run from $19 to $25. Half a dozen appetizers and a handful of desserts carry premiums. Coffee is extra.

Le Veau d’Or, 129 East 60th Street (838-8133). Open Monday through Saturday: lunch, noon to 2:30 p.m.; dinner, 6 to 10:15 p.m. A.E.

"21"

NOBODY GOES TO "21" ANYmore. Oh, yes, it is frequently crowded—downstairs, anyway—but not with anyone anybody wants to meet. Ernest Hemingway ate here? Now eats here the chief executive officer of Conglomerated Shaft & Crank. Humphrey Bogart ate here? Robert Benchley? Dorothy Parker? These days, if you do not keep your eye on your shoulder, you may accidentally rub it against one of those belonging to R. Milhous Nixon. True, the occasional culture hero still stops by, but it is likely to be someone on the order of Sinatra, who has passed from the category of troubadour to that of casino shill.

While the color has definitely gone out of the crowd—no number of prairie governors can replace James J. Walker—still, the eagerness of the camp followers, those who come here to be near those who come here, has diminished only a little. Assistant account executives lounge against the bar intent only on seeming at ease about it. Regional sales managers being led to the worst table in the house saunter and joke on the way, masking their humiliation behind the pretense that they are being taken exactly where they want to go. Today, most of the restaurant's insiders are midtown magnates, granitic-looking men, by and large, whose overshadowed wives tag along in thousand-dollar dresses. Consider the hearty greetings between these board chairmen and the proprietors of this place, when one hand is grabbed in two, when the free one plants a comradely cuff on a pink, smooth-shaven cheek, when the winks and smiles are turned on like small appliances. The jollity in this place has the clarion ring of a pig-iron bell struck by a clap on the back. You may well wonder why it is that a restaurant like, say, the Russian Tea Room (another celebrity hangout of more than a half-century's standing) is embraced by the originals of every succeeding generation, while "21" today is so painfully moribund of spirit. Surely there is more to it than just the latter's crummy food?

Myth has it that "21" is hard to get into. Actually, all you do is phone in a reservation and show up. Sometimes it takes less than that—many evenings you may walk in off the street and get seated pronto, though probably not in the downstairs bar, but instead in the once popular but now occasionally sleepy upstairs dining room. This second-story vastness exudes the timbered clubbiness of a cozy, well-appointed lodge, with the posh of thick carpeting ("21" woven into the pattern), silver service plates ("21" engraved in the surface), white linen,

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carnations on the tables, glinting chandeliers. But now that “21” is, more than ever, the hangout of those who never got over the thrill of being accepted into a college fraternity, it is to the barroom downstairs that the hordes repair—to drink up and to try to forget that in life after college the guy in the next room is your boss, not your brother.

The dimly lighted barroom's low ceiling and its considerable width and breadth give it the look of a vast hangar with just the night-lights burning. It is divided into three bays—they are vaguely defined by protrusions into the room of the banquette with which it is encircled. The sections are called, reading from west to east, 21, 19, and 17, for the house numbers of the once separate—but now connected—buildings in which they are situated. To be seated in 21 is to be honored. To be seated in 17 is to be scorned. If you are taken for 17 material, and there is no table for you in 17—while a couple of dozen lie fallow in 19 and 21—you will go on waiting until a sufficiently contemptible space comes available.

In the barroom, the tables are draped with red-and-white-checked cloths, over which white napkins are spread. The walls are hung with plaques. There are cartoons here and there—many by Peter Arno, the affectionate satirist of the smart set that once frequented this place. There are tankards on built-in shelves, animal sculptures all over. All that is not so bad, but overhead, hanging from the beamed ceiling and well within reach, like a thousand toys strung over a baby's bed, are the proud tokens of this crowd's occupations and preoccupations: among them baseball bats and soccer balls, a little New York Yankees shirt and a miniature case of Canadian Club, a toy New York *Times* delivery truck and a full-size box of Reynolds Wrap, model yachts and model airplanes and real football helmets, the Goodyear blimp and a plastic sausage. Every symbol of all that is loftiest in our way of life. Enough junk for a lifetime of throwing out.

Back on the ground, on the downtown side of the room, is the long, curved, stand-up bar at which big-business problems are discussed in the special language of big-business men. Says one, forcefully, “I'd say they have an immediate problem that requires addressing in the immediate future.” Says his victim, “I'd say that's right.” But the bar, qua bar, is first-class. The drinks are ample, the selection of brands is encyclopedic, the bartenders know when to be friendly and when reserved—and are on the spot when you need a refill. If “21” were a bar and nothing else, it would be a great one.

As an eating place, however, “21,” at

its worst, rivals the worst in New York. What is one to make, for example, of borscht so caustic that, no matter how much sour cream you blend into it, it refuses to become creamy? Or of this gazpacho, which cannot be rescued from its flatness of flavor and remarkable texture—at once oily and gritty—by the crisp vegetables with which you may have yours garnished? Or of these mussels marinière, which have the consistency and flavor of hard-packed clay in their herbed broth? Some dishes, of course, you do not have to sample: Surely the "Boneless Sardines (Portugal) $5" will be just what you expect. All of which is not to say that it is impossible to get good food here. As in many second-rate restaurants, the desecrations are not applied to the foods the kitchen *hardly touches. The likes of the smoked* whitefish (with its good horseradish sauce), matjes herring (with sour cream and red onions), lump crabmeat, oysters, and clams are all fine. And even one of the appetizers cooked on the premises is eminently edible—the so-called mushrooms à la Daum are a hearty mound of sautéed mushrooms, with slivers of ham and onion, served in a dark, herbed sauce over toast.

But do seriously consider composing your dinner exclusively of appetizers—shellfish and smoked fish and herring—for you *really* have to be careful when you venture down the menu to the main courses. The goujonettes of sole—thumb-size chunks of fried fish—are nicely browned and crisped, but have all the seafood character of cotton wool. Similarly the Dover sole Véronique, in which the slab of fish is firm and moist, but has no more of the quality of that variety than does the dullest bottom feeder. The fillet arrives under white grapes in a thick white sauce that is browned just before serving, and you may watch it separate right before your eyes on your plate.

Something proudly given as "chicken hash 21" is a gluey mess on wild rice in a steel casserole dish. Perhaps the boys order it out of nostalgia for their army days. And then there is the venison steak, which is served fall and winter. When you order it, your captain, God bless him, winces involuntarily to the tune of about 7.5 on the Richter scale. He looks around before suggesting that if you have never had venison before—he looks again before adding, "and even if you have"—this is not the time to experiment. When you assure him that venison is part of your regular diet, he urgently suggests having yours buried in any kind of sauce at all. You opt for a sour-berry sauce, but the leaden, fibrous resilience of the steak (its original bearer must have been on his feet this very A.M.) is beyond disguise. Sometimes there is offered rack and saddle of lamb, chops from one, slices from the other—you get a little of each, but not little enough, for the lamb is pre-cooked, lacks utterly the vibrance of red meat just out of the fire. The dish comes with emerald-green jelly. The famous "21" burger is a hamburger without a bun. These days it goes for $19. It tastes more like Worcestershire sauce than beef, and it is served with a sauce that, if it is not fabricated of 50 percent ketchup and 50 percent mustard, could as well be.

The captain who warned you off the venison has real trouble going along with your order for the apple pancake—says it takes half an hour, rolls his eyes, and like that. When it comes, you do wonder why it is not made in advance, frozen, and reheated to order, for made *that way it could not possibly be more* treacly and sodden than this mass of hot mush wrapped in canvas, whitened with a blizzard of confectioner's sugar, and aswim in a sour-berry sauce much like the one that failed to cure your venison. The baked Alaska is chocolate and vanilla ice cream on a sponge cake and under a browned meringue. It may well remind you of the cake-and-ice-cream combinations that were kept in paper cups in neighborhood candy-store iceboxes in the era between the wars. The lemon soufflé is fluffy, but its lemon sauce is rather too obviously thickened. The vacherin is a pale meringue with strawberries and whipped cream—simple and pretty good.

The legendary wine list is in fact extensive and tempting—until you look at the prices. You will find bottles at around $17, but almost all are much, much higher. There is a $1.50 cover charge per person, in combination with which three courses and coffee will usually come to $40 or more.

The "21" Club, 21 West 52nd Street (582-7200). Open Monday through Saturday noon to midnight (closed Saturdays through Labor Day). A.E., C.B., D.C., M.C., V.

LE BISTRO

IN 1938, WHEN THIS PART OF THIRD Avenue was still in the shadow of the Third Avenue El, there was a restaurant of this name across the street from and a block south of the present site. This place traces back to that one, and a picture of the old restaurant hangs near the bar. During its history, the establishment passed from one family to another, and today's owners, though they exhibit a certain pride in its long standing, are not entirely bound to its past. Upon a time, Le Bistro was the kind of place where pig's feet and such were part of the menu, and where you were waited on by gruff Frenchmen in

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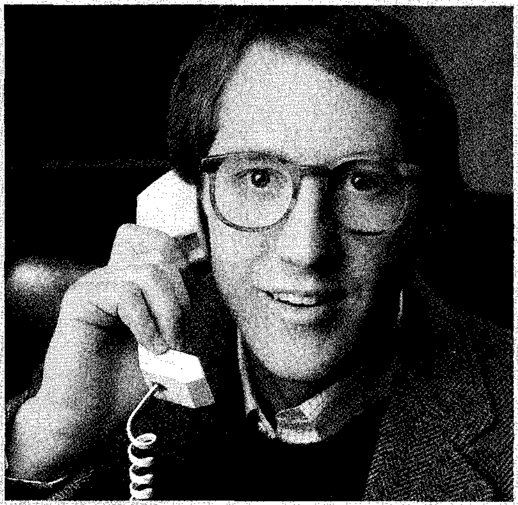

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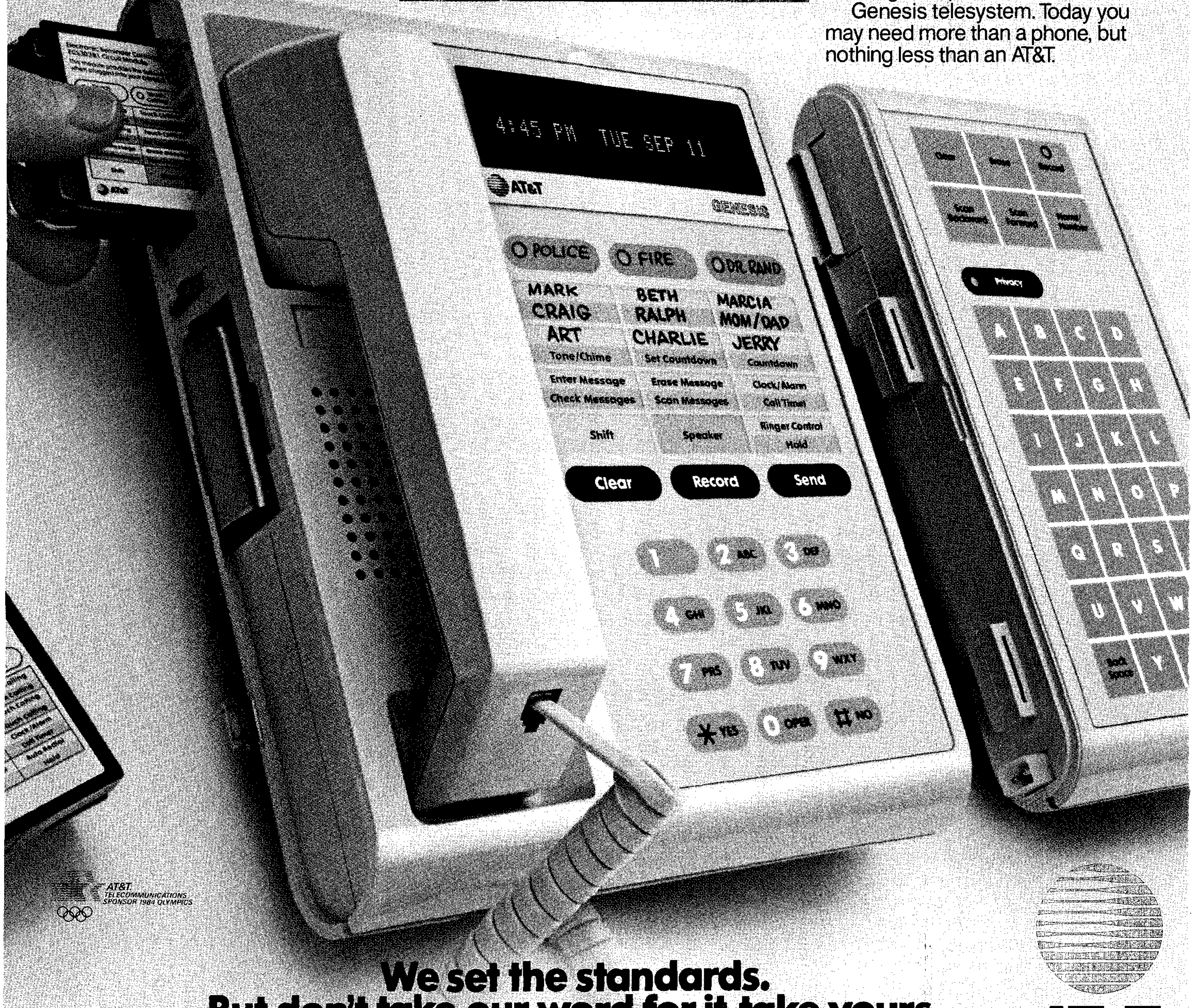
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AT&T PHONE CENTER

rolled-up shirt-sleeves and dark-blue kitchen aprons. But the new owners refurbished their store some years ago—back when Madison Avenue started shouldering its way over to Third. Today it is very much an Art Nouveau fantasy, in which the turn-of-the-century damsels on the muraled walls, and the pastel flowers and hanging vines and butterflies with which they are surrounded, are a glowing backdrop for glinting mirrors in sinuous mahogany frames.

In the front room there is a small steel bar, and here all the tables are at the tufted, shiny-red banquette—which is just like the one that encircles the dining room at the back. White linen and fresh flowers are on the tables. The new floor is of pegged oak. And these days the waiters are in formal black-and-whites. Those who remember the place as it was before these innovations may want to descend the back stairway—it leads down to the facilities, and, more important, its walls are hung with the prints and posters that were the principal adornments before the decorator was called in. Anyway, the latest appointments seem to appeal to a contented crowd, and you often see convivial groups of four or six getting well fed and a little high here on weekend evenings. You know them—the gentlemen are round, wear white shirts and three-piece suits, and their ladies are in hats.

The name is Bistro and the menu is bistro: a big mound of cool mussels, clean-tasting and sweet, in a mildly mustard-flavored dressing and strewn with fresh parsley; oysters and clams that are fresh, but a little short of sparkling; smoked Nova Scotia salmon that is bright orange, supple, of clear flavor, especially good with a bit of oil poured over it before the squeezing on of lemon; endive that is cool and crisp in its mustard vinaigrette; asparagus (in the same vinaigrette) that could do with a bit of peeling away of the fibrous exterior; disks of saucisson chaud that are thick, red, moist, peppery, garnished with good plain potatoes that would be better with dressing.

Each day there is a fish of the day, often poached steaks of Norwegian salmon, fresh fish that is delicate despite its vivid flavor and very nicely enriched by the house hollandaise. Every day there is Dover sole, and though it is fresh, and definitely what it is called, it reveals only a little of that variety's special character—the house is, moreover, not above serving it to you with the same hollandaise that came with that salmon, instead of with the listed mustard sauce. The grilled chicken is a tasty, tender bird within its slightly crusted skin, and it is moistened with butter that is fragrant with tarragon. Roasted ducks are all over town, but here you can get a braised one. Braising makes for a juicy duck, and this one is apparently given some dry heat as well before it is served, for it is charred and crisped. It arrives with the strongly seasoned olives and other vegetables with which it was cooked. The menu promises "lamb, duck, goose, sausages, bacon" in the cassoulet, but no matter how arduously you search among the beans, all you find are lamb and sausages—good food, but, of course, disappointing. The steak au poivre is of eminently decent beef, accurately prepared, in a fiery peppercorn sauce—the dish is obvious but affords pleasure. The rack of lamb is first-class—strong, blood-juicy, crusted along the edges.

One of the house desserts is a bit unusual—it is called rice cake, but it is really a browned and eggy rice pudding moistened with a cool, rum-flavored vanilla sauce. The poached pear is firm, fruity, sugary, stained red by the wine it was cooked in. The chocolate mousse is rather old-fashioned—weighty, and a bit too close to chocolate pudding. The ripe berries on the raspberry tart are sealed in a clear, sweet syrup and set on a light, flaky pastry.

The restaurant has suffered a little from its success. Your host is sometimes given to snappish responses when the question is perhaps an uninformed one and the questioner a stranger. And he has been known to blandly lead a group of five to a table hopelessly unsuitable for more than four. On the other hand, he takes well to admonishment.

A handful of wines are $15 or less; most are more or much more. Three courses and coffee will come to around $27, plus tax and tip.

Le Bistro, 827 Third Avenue, near 50th (759-8439). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 6 to 10 p.m. (closed Saturdays through Labor Day). A.E., C.B., D.C., M.C., V.

CHRIST CELLA

CONSIDERING THE KIND OF gross feeding that goes on in this place, its properness is at least odd. Guys wash behind the ears, comb their hair wet, and put on a dark-blue suit to come here and sit themselves down to a lobster the size of a Bedlington terrier. While eating with, at the very least, both hands, they are being tended to by well-trained gentlemen who by their administration of very serious intensive care seem to transform this well-organized gluttony into a solemn pursuit. When you are first seated, one of these white-aproned officials arrives at tableside to recite, with admirable if not perfect completeness, the menu (there is no printed one). He returns later wheeling a serving stand

HERE'S THE BEEF: *As all the world knows, New York steakhouse beef is now only sometimes what it once was. But Christ Cella seems to serve what once was more often than does any of its rivals.*

laden with food and paraphernalia. The more senior of the Christ Cella waiters are at ease, their once carefully learned politeness now second nature. The younger members of the staff are less than at home with their schooled demeanor, and sometimes they seethe a little as they respond to your inquiries—with answers that might be taken for short if they were not complete. However, when asked "What's good?" the old and young alike preface their responses with the same *aperçu:* "This is the best steakhouse in New York," it goes, uttered, always, with a gravity that would be entirely appropriate for the divulgence of a medical diagnosis.

The formalities begin when you arrive and are greeted by an accountant type in one of those dark suits, white shirt, necktie, and 1940 haircut. Though he flashes a bit of camaraderie with people he knows—a thin smile, a clutched shoulder—with most he is very much the church usher, first peering through his Franklin glasses at the book, and then indicating the way with a nod of the head and a half-gesture of the hand. If he does not know you, and if you have not made specific arrangements to the contrary, he will probably point you upstairs to the second floor, where are housed the two bleakest of this restaurant's solid, comfortable, but far-from-lovely dining rooms. The upper deck has been gussied up in recent years with grass-paper walls and pale, pleated drapes on the big front window—still, the gloomy seascapes that look out over the spread of well-spaced tables on the old wood floor seem to reflect rather than offset the spartanness of the surroundings.

The five rooms downstairs are smaller, cozier, clubbier. One is the barroom, in which two of the wood-paneled walls are adorned with the front end of one antelope each. One of them is mounted sideways (he is in position to peer *along* his wall), with one shoulder intact—a triumph of the stuffer's art. To the stand-up bar, baskets of hot, crisp-fried matchstick potatoes are delivered from time to time, to help the lined-up gents wash down their drinks. The three barroom tables are choice ones, but they are usually not used on slow nights. The ivory-colored walls of the other downstairs rooms have had a pattern of blue-green squiggles applied by means of an embossed paint roller—the kind of beautification usually found only in apartment-house hallways. The brightly lighted and somewhat turbulent wide-open kitchen abuts on one of these dining rooms—just inside it is that famous single, large table that is available to customers who, perhaps nostalgic for simpler times, enjoy eating in the kitchen. Wherever you sit, you are surrounded by at least 80 percent guys (the spectrum is from successful used-car dealer to successful non-corporate-law lawyer) and 20 percent dolls (the spectrum is from girlfriend to wife). Once in a while you will see a female executive here, in among a gang of male managers of equal rank. The lady's two-piece suit seems designed to get her lost in this crowd, and in fact she does seem lost—somewhere between the genders. Almost all the time everybody in the place is not a feminist.

And *almost* everybody in the place, at one time or another, gets the Caesar salad, a copious mound of crunchy romaine lettuce and crusty croutons in a clinging, egg-thickened dressing that is sharpened with anchovy, made fragrant with garlic. A lighter thing is the spinach salad: broad, deep-green leaves of the fresh raw vegetable dotted with chunks of bacon and moistened with a good, tart—almost sour—vinaigrette. The shrimp in the shrimp cocktail are sometimes tasteless, but they are not tainted with iodine. If you must start with shellfish, the crabmeat and lobster cocktails are the only way to go: abundant amounts of cool, fresh, and sweet meat, served with a standard—but very strong and sparkling—cocktail sauce.

Several varieties of finfish are usually on hand, and you get big sides of such as snapper and striped bass. They are almost always moist, fresh, of clear flavor within their darkened surfaces—sometimes, alas, they are a little overcooked. An order of scallops is several score of the plump, rich little morsels, lightly floured and browned. Of course, all this time you have just been doing lobster avoidance. Christ Cella sells large lobsters, very large lobsters, and lobsters that will serve for two or three of you—though you see fellows here dispatching these giants solo. The lobsters are usually perfectly broiled—now and again one is overdone. While you are extracting the big, supple length of ocean-sweet meat from the red carapace, your waiter—at his serving stand beside your table—is extracting the meat from the claws and arranging it for you on a second plate.

Christ Cella: *Some regulars like to tackle their gigantic lobsters in the kitchen.*

As all the world knows, New York steakhouse beef is now only sometimes what it once was. But Christ Cella seems to serve what once was more often than does any of its rivals. You get sirloins that are fibrous, tender, and with that distinctive beef flavor in which succulence and mineral sharpness are combined. At their best, the filets mignons are firm, tender, and velvety—never mushy, as this cut of beef elsewhere often is. The roast beef is good too, the big rib at least an inch thick and tasty. It is a sign of the intelligence that informs this place that though you are asked how you would like your red meat cooked you are not asked that if you are having veal chops, for there is only one right degree of doneness for veal chops, and you usually get your two big ones done that way here—they are bloodless but still juicy, pink but not red. The batter-fried onions are an immense pile of thin strips, crinkly and sweet. The hashed browns are a giant pancake about the dimensions of a professional Frisbee—it is deeply browned, blackened in places, the chunks of good potato firm under the crusty top.

Now the dessert cart is wheeled by, on it three monuments: a slab of cheesecake, a slab of rum cake, a slab of napoleon. The last two are inelegant sweets—and so is the cheesecake, but it is a perfect example of a certain kind of rich, creamy, sugary, lightly lemoned combination of airiness and weight that is integral to a place like this.

You can get a good bottle of wine for around $16. A Caesar salad, steak, half-share of potatoes, dessert, and coffee will come to around $40, plus tax and tip; start out with a crabmeat or lobster cocktail, or have a lobster instead of meat or fish, and you will spend $7 to $20 more.

Christ Cella, 160 East 46th Street (697-2479). Open Monday through Thursday 11:45 a.m. to 10:30 p.m., Fridays till 10:45, and Saturdays 5 to 10:45 p.m. A.E., C.B., D.C., M.C., V.

RAGA

A “RAGA” IS AN INDIAN MUSICAL form, and on the walls of this restaurant of that name are displayed many Indian musical instruments—among them sitars, vinas, and rubābs—all of them beautiful to look at. At certain hours of the evening, Indian music is performed here. And if, admittedly, the idea of background music in restaurants is generally a bad one, Indian music is another matter. It has the power unobtrusively to charge the atmosphere of the room in which it is being played in such a way that, while the music may go almost unnoticed, all other experiences are slightly heightened. For a moment you may actually feel that you are in India, even if you have never been there. Be advised that the effect is intensified by a judicious intake of alcohol.

Raga is a big place, at once cushy and stately, with slender wood columns rising through the great space to the beams they intersect on the distant ceiling. You walk on plush carpeting of hot colors in sinuous stripes. The walls are covered with coarse raw silk, and in addition to those instruments, they are bedecked with colorful cloth hangings that have woven into their patterns bits of glinting metal, like tiny mirrors. One whole side of the dining room is given over to an elaborate building façade of dark, intricately carved wood, complete with columns and their capitals, windows and doorways. When seated, you are in big red-upholstered chairs before large tables on which candles burn in dark-glass globes. The center of the room is divided—by partitions and planters—into islands, each of which holds a single large table, most of them suitable for six or more. In this very civilized restaurant, where the service is almost always sweet, you will sometimes be offered one of these commodious accommodations, without your asking, even when there are fewer of you than the table was designed for. What, you wonder, is wrong with the Indian ego, that it does not recognize its need to put you in your proper place right from the start.

The cold appetizers include: dal papri, a mildly spicy, vigorously stimulating dish of lentil chips and chopped potatoes in a tart yogurt sauce; chaman ki chat, morsels of fruit and sweet potato in a tamarind sauce that is fruity and spicy; and murg ki chat—that same fruit sauce on small slices of chicken and chunks of potato. The hot oysters Bombay reach you in a big scallop shell—they are fresh and tender, and they are set in a thick sauce that is mostly ginger-flavored onion. What is listed as “crabs Goa” is a hot, spicy paste of crabmeat, tomatoes, onion, and oil—remarkably, the sweet flavor of the crabmeat is not wholly lost in this setting. Murg ke pakore is a chicken dish of little chicken flavor, but the slices of meat are reddened, blackened, beautifully crisped, and they are good with the fruit chutney or the spicy, creamy sauce with which they are served.

Salmon is rare in Indian restaurants, but Raga serves it, as machali masala. It consists of moist, fresh salmon steaks immersed in a thick, smooth, mildly garlicked sauce of onion and tomato. Jhinga tandoori is shrimp that have been grilled in the hot Indian oven called a tandoor. The shrimp are handsomely reddened and mildly spiced, and they are fresh and crunchy, but you do wish this preparation did not—perhaps inevitably—dry them out. That oven is kinder to lamb. Rann-e-Khyber, a dish prepared only for two (and served in an amount that will hold three or four), arrives as a substantial mound of gargantuan knobs of charred meat under rings of strong onion, slices of green pepper, and disks of tomato. The lamb is firm but not tough, of strong flavor, its darkened surfaces vividly spicy, and under it is a pool of the dark-brown marinade that has dripped from the meat. The lamb vindaloo is much lamb, combined with crunchy little pickled onions and browned potatoes, in a sauce that has in it seeds of spice that burst with fragrance when you bite into them—this dish can be fiery if you tell your waiter you want it that way. Gosht palak—chunks of lamb in a succulent and spicy spinach mash—can satisfy the most primitive kind of food lust. In the hillock of rice called nizami biryani, you will find, as you mine your way through it, nuggets of lamb and potato—there is saffron in the dish, a touch of fruitiness, the fragrance of fresh coriander.

The good vegetable items include baingan bhurta, an herbed and strongly seasoned eggplant paste; mutter paneer, hot- and sweet-spiced peas with chunks of Indian cottage cheese; palak paneer, more of that solid cheese, this time buried in spicy, well-oiled spinach. Order rice, and the fluffy grain comes dotted with fruits and nuts. Naturally, there are condiments, and they range from raw onions in a fierce oil that can remove the fillings from your teeth to sweet mango chutney to cool yogurt.

As in most Indian restaurants, most of the desserts will merely puzzle the Occidental palate. The rasmalai are delicate little cheese balls adorned with pistachios—you can eat them and just about not notice them. The Indian ice cream called navrang kulfi is divertingly flavored with saffron and cardamom, but it is creamier than you want your ice cream—anyway, it is billed as a breath freshener. The kheer is a honeyed rice pudding studded with nuts and fruits—it is at least cool and refreshing.

Beer is the drink to have. The food bill will usually not exceed $25 per person, plus tax and tip.

Raga, 57 West 48th Street (757-3450). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 5:30 to 11 p.m., Sundays 5 to 10 p.m. A.E., C.B., D.C., M.C., V.

KEENS

THIS PLACE HAS BEEN HERE since the turn of the century, but as its neighborhood deteriorated into one of New York's dark corners, it turned unprofitable and, about eight years ago, closed up shop. In its latter days the old place had been serving really dreary

SOME LIKE IT HOT: *Naturally, at Raga there are condiments, and they range from raw onions in a fierce oil that can remove the fillings from your teeth to sweet mango chutney to cool yogurt.*

food, and that may have accelerated its demise. Perhaps mindful of a slight boom in interest in New York's past—and also of the fact that even some of the city's most barren quarters have enjoyed revivals—new proprietors opened the ancient institution a few years ago, revealing that behind closed doors the myriad relics that were the visual essence of Keens were still intact. So if you have memories of a very clubby old restaurant with theatrical knickknacks all over the walls, and about as many clay pipes on the ceiling as there are stars in the sky, you may refresh your recollections safe in the knowledge that the food cannot but be better than the original place's last efforts.

Keens is many rooms. Downstairs you have your basic barroom, with a naked lady in oils behind the bar, a stamped-tin ceiling, a barbershop-tile floor, and those ancient group photographs of picnics and outings and banquets that have the invariable effect of wiping out still another trace of what remains of your longing for the good old days. Next to the bar is the clam bar, where mollusks are dispensed even between meals. The big main dining room, an extensive space sandwiched between a red terrazzo floor and a very low ceiling (you can reach it standing on one knee), has walls of dark wood stripping that are hung with hundreds of theatrical bills, posters, depictions of famous old thespians, early-American painted portraits, antique mirrors, all illuminated by dim lights in amber glass shades. These days, in this room anyway, the thousands of pipes overhead are wired to the hooks on which they rest—elsewise they would surely be snatched up by pipe collectors. (In olden days each pipe was registered in the name of one of the restaurant's customers—after dinner you could send for your very own.)

As it happens, this neighborhood has not yet become another SoHo. Accordingly, though the place does measurable business at lunchtime, at night it is sometimes as quiet here as chewing the proverbial banana. At such times, one of the several upstairs private-party rooms becomes all of Keens. Except for horsey stuff on the walls in place of theatrical, and a ceiling high enough so that the pipes do not have to be secured in place, the second-floor look is much like the first. It is on one of those dead nights, when even this small room is barely a fourth filled, when darkness has long since fallen, and when, you may be sure, no one else is heading to this part of town, that your host denies you the table of your choice because it is "reserved." Of course the table is about as reserved as Jerry Lewis, and goes unused through dinner. Idiocies of this kind have been going on here since the place reopened. But this particular infractor, perhaps belatedly aware of the ludicrousness of his petty ego exercise, makes up for it by coming to your table to jolly you with riveting stories about his young daughter and his Rhodesian ridgeback.

Though Keens today is an evocation of an earlier time, the menu is not in on

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that act. Which is not to say that you may not eat well here, only that you may recognize the style of many of the dishes as West Broadway. You get oysters and littleneck clams that are fresh but sometimes less than utterly so—they come with lemon (use that) and with a sauce mignonnette that seems to be nothing more than vinegar dotted with nameless specks. The smoked salmon is pale, of almost buttery texture, but also of a strongly smoked, sweet fish flavor. Each day there is a hot oyster dish. Sometimes your waiter will give you yesterday's description and then deliver today's preparation, so instead of oysters in a sherry sauce, you get some that have been lightly crisped in cornmeal, served in a mustard sauce—good food despite the mix-up. In a creamy, winy, well-seasoned, and abundantly parsleyed sauce are served delicate little slivered mushrooms, bits of chopped tomato, and New York's worst snails—big, leathery, and bitter. Among the cold main courses is a Caesar salad that makes a nice first course for two. Assembled in a wood bowl (rubbed with garlic) on a side stand next to your table, it is a decent version of the usual thing—romaine lettuce (you wish it were maybe a day fresher and crisper), croutons, ground cheese, and a dressing that is sharpened with anchovies and thickened with egg yolk.

The menu's principal gesture to the restaurant's past is what is referred to as "Keens Famous Mutton Chop." You get a huge, multi-rib chop, and, as if to emphasize its substantial proportions, it is carved into slices of meat at your table, like a joint. But, though the meat is supple and of good texture, its flavor is very mild for mutton—even for lamb—and the mint butter with which it is filmed seems only to grease it, rather than potentiate or set off its flavor. The chop is garnished with a strong-tasting but clean kidney wrapped in a strip of crisp bacon. You order a rack of lamb for purposes of comparison with the mutton, and, sure enough, the lamb is blander yet, about as pale of flavor as veal. Under the circumstances, you do well to get the veal chop, which is hardly darker than off-white, plump, tender, lightly charred, altogether unimpeachable. Some nicely floured and browned fillets of fresh salmon are served with, unfortunately, hollandaise that is heavy and dull—an amalgam rather than a sauce. The better seafood is the sautéed scallops—you get dozens of them, big sea scallops, and they are pearly and glistening, but quite deeply browned on one side. They are served over a mound of crisp shredded vegetables that are enriched with butter.

An individual deep-dish apple pie, though burned in the reheating, is cold in the middle. The chocolate ganache is two colors of chocolate cake wrapped in icing and topped with whipped cream—it is cakey, as if not fresh. The blueberry tart has a quality that can only be called congealed. But the gingerbread is good—warm, dark, honeylike, swell with whipped cream. And the chocolate meringue cake is pleasantly sticky, notable for the contrast of the mocha meringue and the dark cake.

On your way out you may inspect some pipes that recline on red velvet in a display case. They belonged to, among others, O. O. McIntyre, Babe Ruth, Douglas MacArthur, Herbert Hoover, Grace Moore. And you may buy a pipe just like Grace's for only $8.50.

There are several good bottles of wine at between $11 and $15. Three courses and coffee will come to around $30, plus tax and tip. Management not responsible for coats left *in the coatroom.*

Keens, 72 West 36th Street (947-3636). Lunch, Monday through Friday 11:45 a.m. to 2:45 p.m.; dinner, Monday through Friday 5:30 to 11 p.m., Saturdays 5 to 11 p.m. (closed Saturdays through Labor Day). A.E., C.B., D.C., M.C., V. ▬

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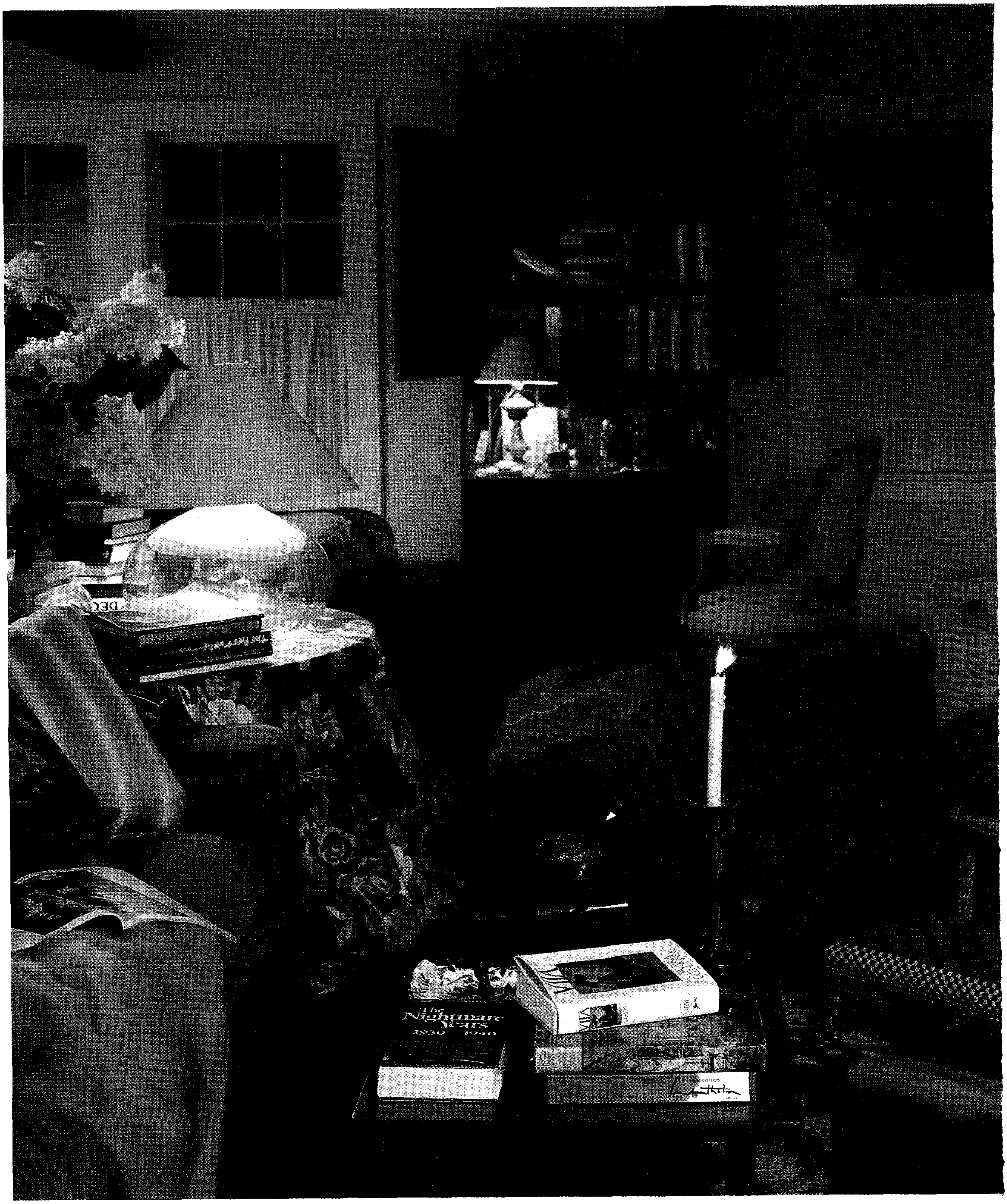
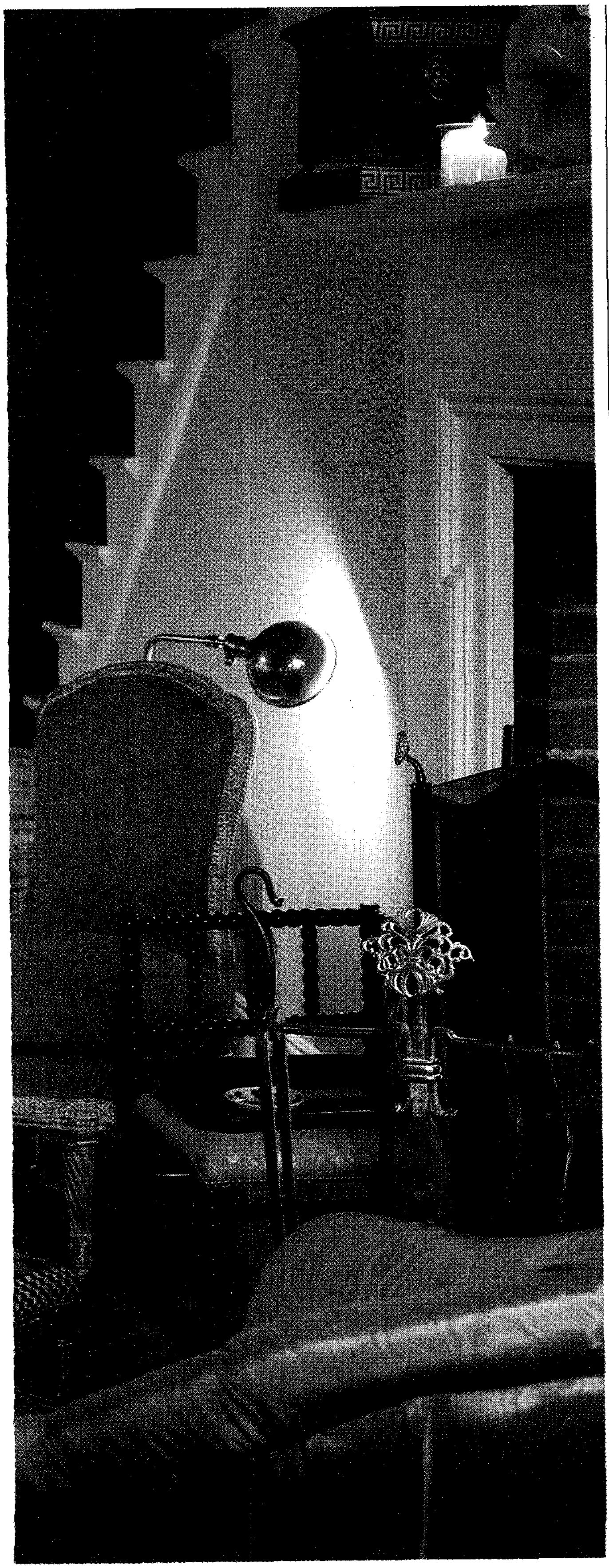


▨ *Wintry brown moiré-taffeta upholstery introduces a formal note that is softened by the fox throw on the sofa and the paisley shawl on the ottoman.*

The red and peach side chairs are constants, though their colors seem flowery in summer and jewel-like in the winter scheme.



DESIGN

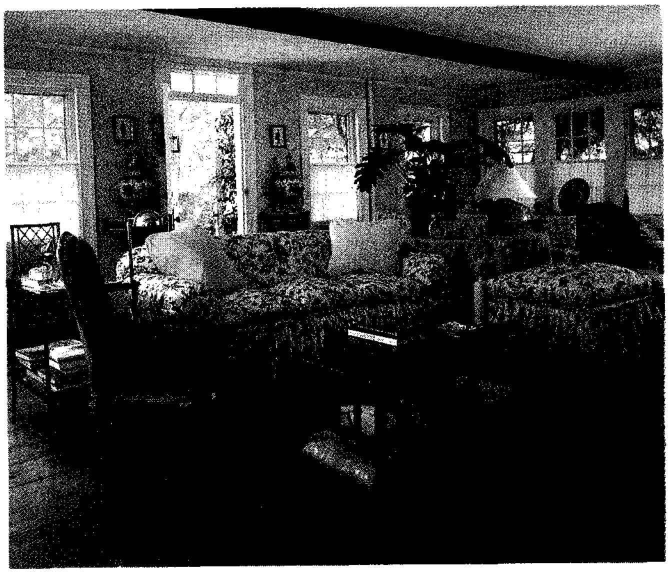
BY

MARILYN BETHANY

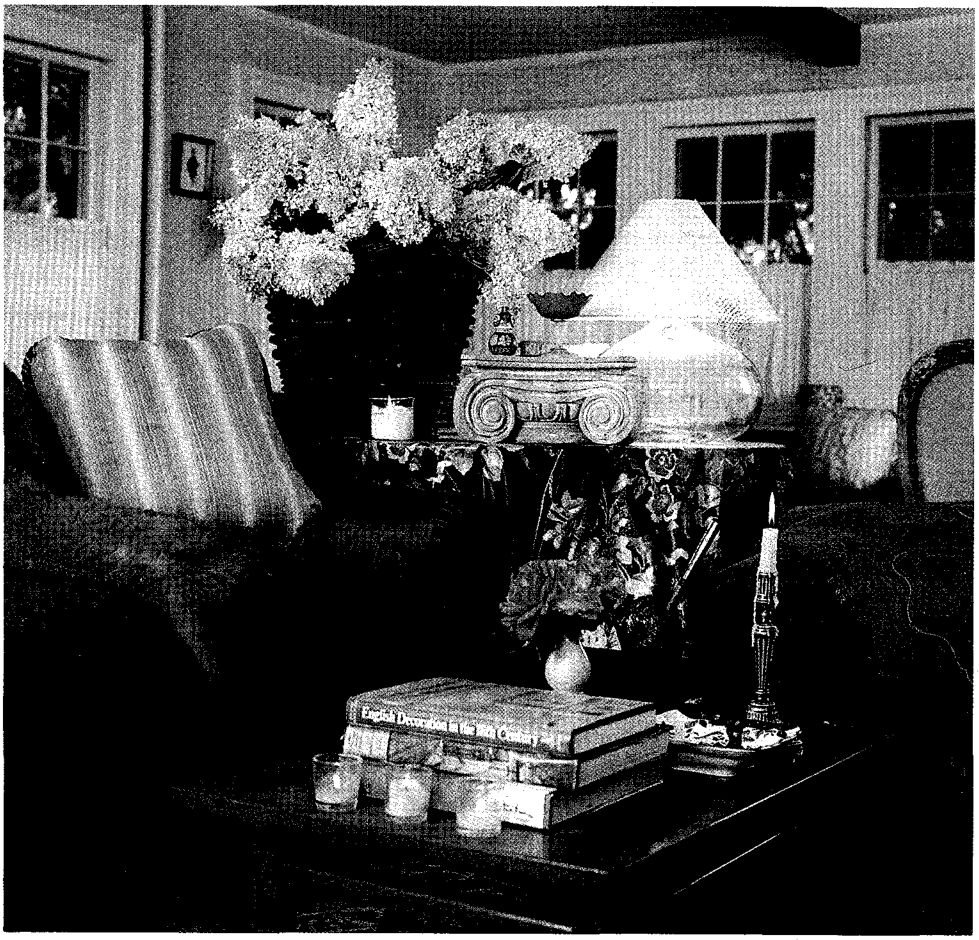
Shedding Summer's Skin

EVEN NOW, WITH THE SAND STILL BETWEEN OUR toes, we eagerly anticipate the nip of fall. Everything changes—clothes, attitudes, entertainments. And, in one early-nineteenth-century cedar-shingle house on Long Island's south shore, so does the décor. Owned by Jay Crawford, president of the to-the-trade fabric firm Quadrille, the house was decorated by Crawford and his late partner, Anthony Tortora, to be used on weekends year-round. With a minimum of effort, the rooms change with the seasons—from a light and airy paean to the outdoors in summer to a more introverted and serious mode come fall.

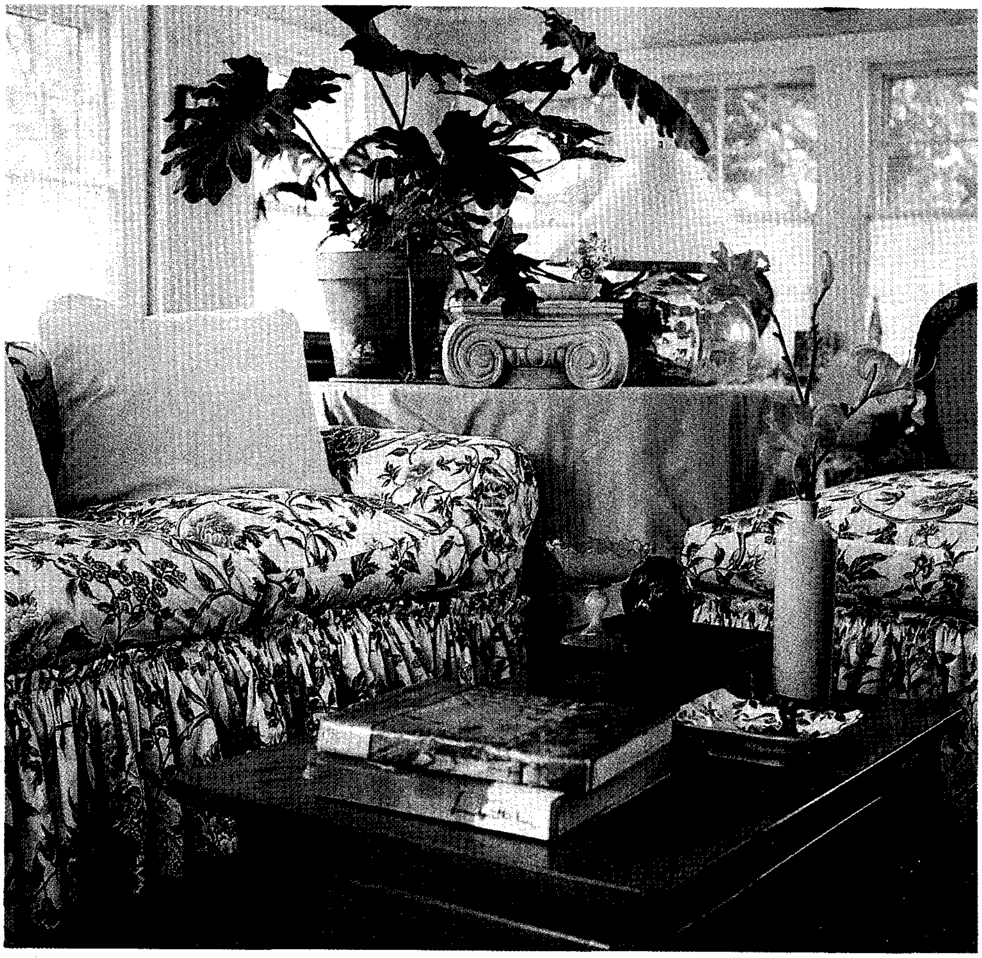
In summer, the upholstered furniture wears slipcovers of breezy floral chintz.



Photographs: left, Oberto Gili; right, Lizzie Himmel.



The mood-setting properties of fabric include texture as well as pattern and color. For the winter plan, the fabrics—the glazed chintz of the table skirt, the taffeta of the upholstery, the woven-cotton-satin strie *of the throw pillow—all have a rich, silky hand.*



Summer fabrics are light in spirit as well as in color and weight. Slipcovers of unglazed Italian chintz are supple and cool to the skin, bright and sprightly to the eye.

Photographs by Lizzie Himmel.

The look of the dining room in winter is as different from that in summer as the menu surely would be. In cold weather, the table is skirted in forest-green cotton satin and set with Limoges china from Tiffany's and antique silver flatware. In summer, the porch doors are opened wide, the now-bare table is set with Fitz and Floyd dinnerware, and the cushions on the Gothic chairs are slipcovered in zebra-striped cotton.

All fabrics are from Quadrille.

Music/Peter G. Davis

PUCCINI MIT SCHLAG

"... A gorgeous, crafty operetta, Puccini's *La Rondine* is one of the City Opera's best ensemble efforts in some time..."

Encore! Encore!: *Eisler, Peterson, Knighton, and McCauley in City Opera* La Rondine.

DELAYED A YEAR BY LAST SUMMER'S labor dispute, the City Opera's production of **La Rondine** finally fluttered into the State Theater last weekend and left many people wondering, Where has such a gorgeous opera been hiding, and why hadn't the City Opera staged it years ago? Apart from student revivals at the Manhattan and Juilliard schools, Puccini's least-known mature opera has been largely ignored in New York since the Metropolitan dropped the piece in 1936. Since then, any mention of *La Rondine* was usually followed by the kiss-off W. J. Henderson appended to his review of the Met's original production: "The afternoon off of a genius."

Perhaps so, but in these lean times, operas by a genius on his off days still sound pretty good, probably more so now than 50 years ago. In any case, Puccini never intended *La Rondine* to be a heavyweight. He first conceived the piece in 1913 as an operetta à la Lehar, but spoken dialogue was soon abandoned in favor of a continuous fabric of lilting waltz tunes, catchy pop-styled melodies, and nostalgic love music.

Puccini's light touch may seem disappointingly trivial to anyone expecting another *Tosca* or *Madama Butterfly*, and the plot obviously cribs characters and incidents from other operas, especially *La Traviata.* Magda, a courtesan, elopes with Ruggero, an innocent country lad, but eventually returns to her life of empty pleasure rather than dishonor his family. We also meet Magda's maid, Lisette, who borrows her mistress's finery (shades of *Die Fledermaus*), runs into Magda at a bustling café (echoes of *La Bohème*), and has a rocky love affair with a blasé poet, Prunier (name a corresponding comedy pair from any Viennese operetta). When the two couples meet in Act II, they join voices in a quartet—that, at least, is pure Puccini and guaranteed to stop the show; the City Opera audience demanded, and received, an encore.

Puccini realized he was dealing with secondhand goods, but that hardly stopped him from exploiting his most precious (some would say most insidious) gift: the ability to turn a banal situation into a heart-stopping moment that almost always touches exposed nerves. In Magda, he created one of his typical fragile, self-punishing heroines, a woman who eagerly asks for our sympathy in musical phrases so seductive that we can scarcely resist her. In fact, every note of this crafty score cleverly synthesizes the volatile moods and sounds of turn-of-the-century café society—the first and only opera that Puccini ever wrote in a contemporary setting. Henderson made a more accurate assessment of *La Rondine* in his review when he summed up the work as "a vivacious, high-class musical play mingling humor, farce, tender emotions, and show in delectable proportions."

That more or less describes the City Opera production, one of the company's best ensemble efforts in some time. Ralph Funicello's lovely sets catch the flavor of the piece precisely, colorfully, and economically, while Lotfi Mansouri's sensible direction effectively portrays two doomed love relationships swept up in a dizzy, superficial social whirl. Elizabeth Knighton has all the necessary vocal allure and physical beauty for Magda, although her acting seems rather bland and undefined for such a personality role. Barry McCauley sings efficiently enough as Ruggero, and Claudette Peterson's Lisette charmingly punctures every pompous pose struck by David Eisler's dapper Prunier. Alessandro Siciliani conducts the score with skill, affection, and verve. Anyone who loves Puccini and has yet to discover *La Rondine* should find the City Opera production well worth a visit.

THEY LAUGHED WHEN GERARD SCHWARZ conducted **Idomeneo** at the Mostly Mozart Festival—at least the gentleman seated a row ahead of me was in stitches during most of the concert. Perhaps he had expected to hear Mozart's *Idomeneo* rather than this jolting arrangement of the opera devised by Richard Strauss in 1930, one that does everything possible to turn a formal eighteenth-century opera seria into a steamy post-Wagnerian music drama. "Arrangement" is too mild a word to describe Strauss's handiwork—"recomposition" would be more accurate. This is really an opera by Strauss based on themes by Mozart.

Of course, *Idomeneo* was virtually unknown in 1930 except to specialists; musicians rated the score highly, but even they agreed that such an old-fashioned, static drama with three hours of music would try the patience of restless contemporary operagoers. So Strauss, who adored Mozart, set out on a rescue mission, pruning the arias, touching up the orchestration, shuffling the scenes around, composing new music, and in

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general hoping to make Mozart's problem opera more palatable to mid-twentieth-century tastes. One would like to think that Strauss modestly considered his revision a mere interim measure, a drastic overhaul to be discarded as soon as audiences were ready to take their Mozart straight. Somehow I doubt it. Strauss obviously had too much fun rewriting *Idomeneo,* and if he were around today I imagine he would still defend his own version.

That suspicion grows as the opera unfolds. Act I contains only minor tinkering compared with Act II, where Strauss really warms to his task. By the time we reach the last act, Mozart has disappeared almost entirely, and the brand-new quartet that closes the opera is nothing less than vintage late Strauss, a gorgeous piece reminiscent of the final trio from *Der Rosenkavalier* or the last scene of *Arabella.* No wonder the fellow in front of me got the giggles—by the end of this *Idomeneo,* Mostly Mozart had become Strictly Strauss.

Others may have wondered why Schwarz bothered to resurrect this historical curio at all—or, for that matter, Wagner's revision of Gluck's *Iphigénie en Aulide,* which Schwarz conducted last month at the Waterloo Festival. Well, why not? Both are fascinating examples of what happens when two great composers sincerely try to bring the work of two equally great predecessors up to date and back into fashion. By bending, retooling, and even boldly distorting Mozart and Gluck, Strauss and Wagner each hoped to preserve the precious raw metal of an original by melting it all down and recasting the work according to the aesthetics of a more "enlightened" modern era. For us, who live in an age that is positively manic about textual authenticity, such a Romantic conceit is no longer acceptable. Even at that, Wagner's *Iphigénie* and Strauss's *Idomeneo* are worth hearing at least once, since each one gives important clues to the artistic ideals and compositional techniques of two creative geniuses. Besides, that quartet in *Idomeneo* is definitely too good to lose, no matter who wrote it.

Since the Waterloo *Iphigénie* sounded woefully under-rehearsed and the Mostly Mozart *Idomeneo* was plagued by last-minute cast changes, I hope another opportunity to hear both operas will come along soon. Inga Nielsen sang Ilia's arias in *Idomeneo* exquisitely on short notice, and Alessandra Marc's shining lyric soprano as Iphigénie and Ismene showed promise, but the other singers ranged from just passable to hopelessly inadequate. It could be that Schwarz, a busy conductor who spreads his talents around too generously these days, misjudged the amount of time necessary to prepare two very difficult scores. ■

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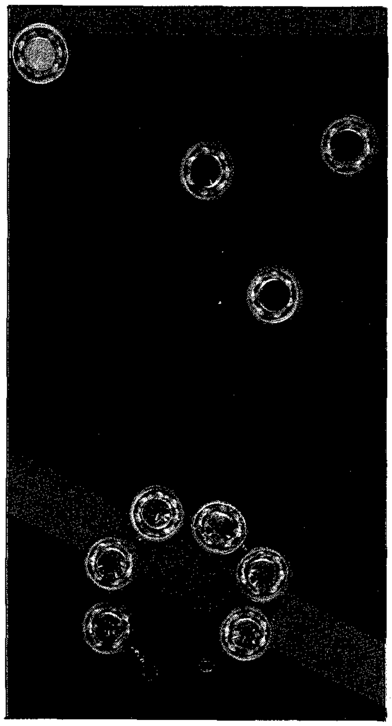
By Nancy McKeon and Corky Pollan



Round for Glory

"When I design jewelry, I play a lot," says Nancy Ancowitz. That's why her first major collection incorporates ball bearings. Ancowitz, who at 24 is barely out of her roller-skating years, had the notion of mixing industrial materials with stones. Result: bold bracelets (about $65) and earrings (about $35) gold-plated, sandblasted, set with Austrian crystals, and touched by a Byzantine beauty.

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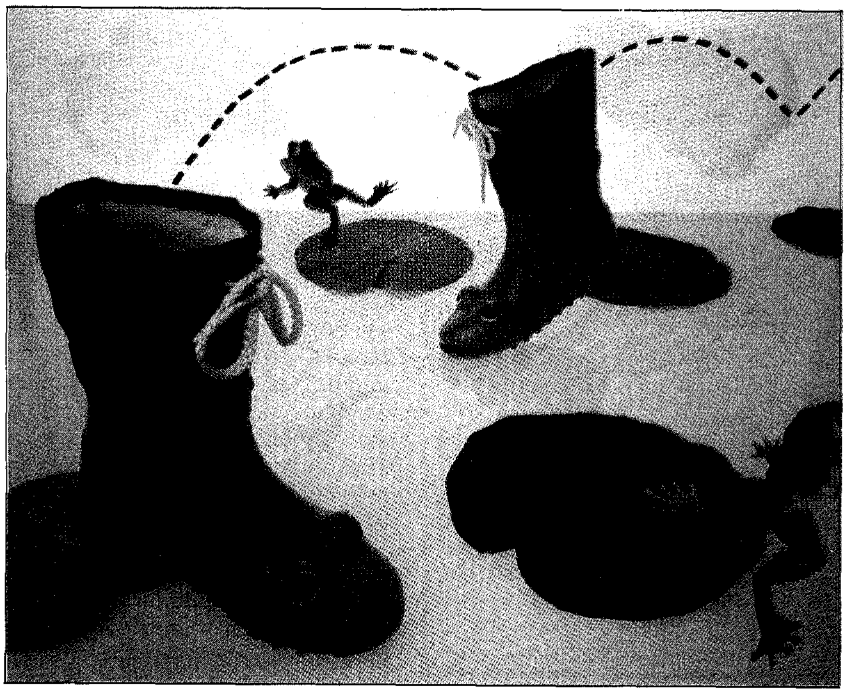

Photographs: top, Ted Hardin; center left, Tobi Seftel; bottom, Victor Schrager.

It's Not Easy Being Green

How much does a garden cost? Well, if it's in the country, perhaps as little as the price of some topsoil, fertilizer, and a few seeds. But in New York, it could cost $900,000. That's the appraised value of the Clinton Community Garden, begun six years ago when a group of local residents cleaned up and leased a city-owned lot on 48th Street between Ninth and Tenth Avenues. Obviously, midtown land is too valuable to be left idle. So in April, the Trust for Public Land launched a $1-million fund-raising campaign to enable the group to acquire the land from the city and keep this 15,000-square-foot plot an urban oasis, covered with grass and marigolds and zinnias and snapdragons, instead of one more condominium. Thus far the Trust has "sold" almost 11,000 square inches of the garden, at $5 a square inch. But that leaves lots of inches for the rest of us to buy—tax-deductibly, of course. Certificates for gift inches are available, too.

CLINTON COMMUNITY GARDEN
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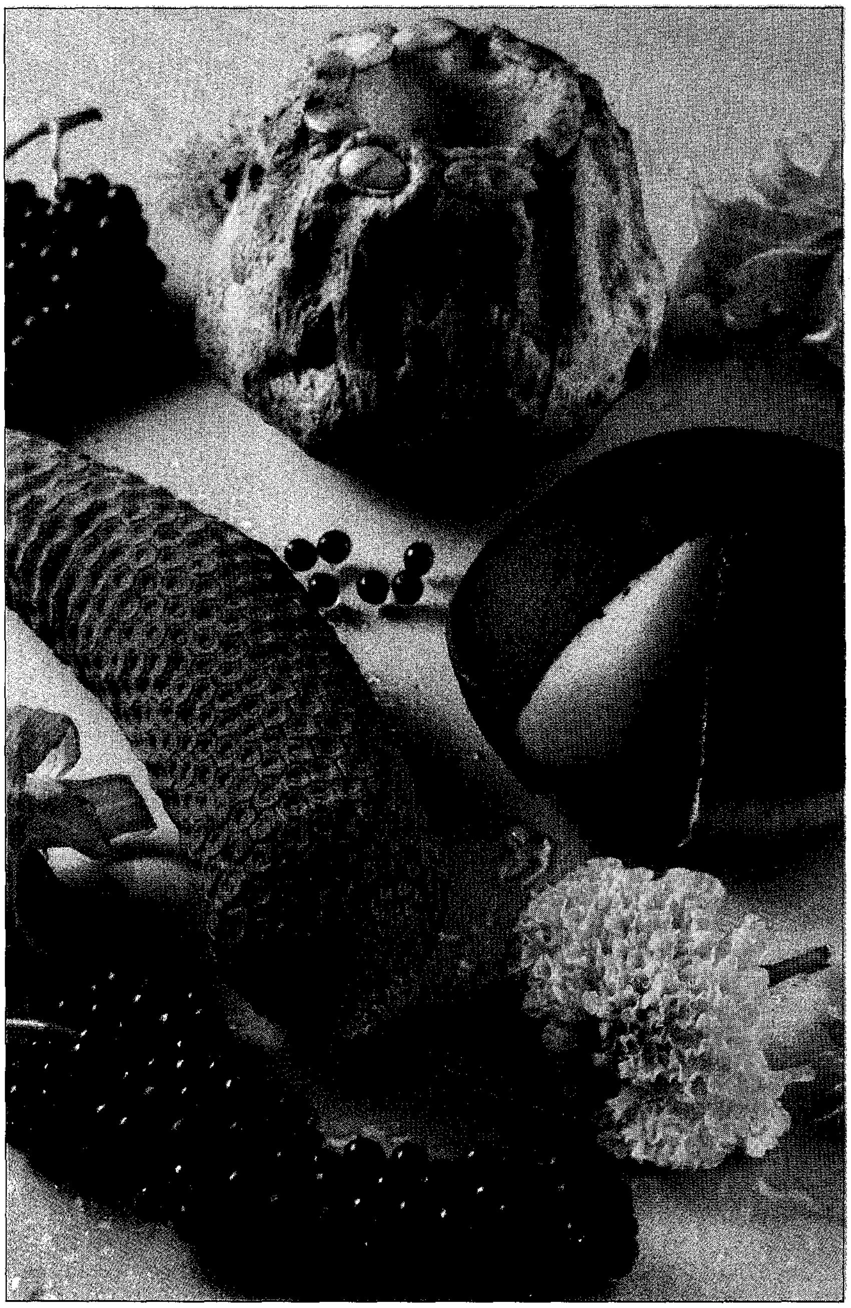
Cover Come Back

Even if we didn't tell you, you would know these fluffy cotton blankets were from the twenties and thirties just by the colors. Back in 1929, mail-order companies sold them for $1.79 and up. Now they're $75 to $225 and are warm enough for the first chilly nights of fall.

LAURA FISHER/*Manhattan Art & Antiques Center, Gallery 57/1050 Second Avenue, at 55th Street/838-2596*



Best Bites

A late-summer potpourri to dazzle the taste buds. Clockwise from top: From Alsace, kugelhupf, an airy yeast cake with almonds and raisins in three sizes (ranging from $3 to $8 per cake), is now at La Boulange. Pastry chef Pierre Weber also makes his grandpa's wedding-morning version of this treat, studded with bacon and onions ($4.50 to $9.50, by special order).... Please don't eat the daisies, but sweet marigolds, crunchy daylily petals with stems as sharp as scallions (20 cents each at Dean & DeLuca), and oregano-like lavender bee balm ($1.95 a bunch) can be served with raspberry vinaigrette.... The faintly cheese-flavored puff of a cake is named tourteau, after the Brittany crab it resembles (about $3.75 per cake at Balducci's and Dean & DeLuca).... Sweet red grapes, as tiny as champagne bubbles and almost as intoxicating, are $4.98 a pound at Balducci's.... Crocodile-skinned monstera deliciosa is the fruit of the all-too-familiar split-leaf philodendron. When the scales fall off, it's ripe. The taste is a delicious mix of banana and pineapple ($3.98 each at Balducci's). **—Colette Rossant**

BALDUCCI'S/*424 Sixth Avenue, at 9th Street/673-2600*
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Photographs: left, Tom McCavera; right, Daniel Quat.

Movies/David Denby

ADRIFT IN THE CITY

"...Alain Tanner's Lisbon has shape without significance, beauty without comfort, sociability without connection..."

The girl in the port: *Teresa Madruga of* In the White City.

PAUL (BRUNO GANZ), THE SHIP'S ENGINEER who is both the hero and victim of Alain Tanner's **In the White City**, works deep below decks, imprisoned by noise, heat, and trembling engines that require constant tending. When the ship docks in Lisbon, Paul stands on deck and asks a sailor to take his picture with a super-8 movie camera. Then, grinning into the lens, he walks away from the ship, pointing the camera toward his face, smiling and smiling. He's free, he's out of it—a sailor on leave. In the city, he wanders into a bar, eyes the girl behind the counter, and takes a room in the hotel upstairs, a room with windows looking onto the port. Time passes, and nothing happens. He doesn't read, he doesn't talk to anyone in particular—he wanders around the beautiful city, up and down steps, around mysterious corners, through empty alleys. In the bars, he drinks heavily and gets into pointless quarrels; the only purposeful thing he does is make his little movies. He shoots from the front seats of trolleys, and the walls and windows and patches of white laundry stare back at him, a mirror of his blank consciousness.

What seems, at first, a movie about a seaman letting himself go turns into a kind of muted philosophical quest. What happens to you when you do nothing? Paul falls into a kind of prolonged fit of abstraction. He wills himself into a condition of nullity. I realize this sounds like a preposterous subject for a movie, but Paul's mood is something almost everyone has experienced—when walking around a strange city, say, or perhaps even at home, when the heat rises and resolution wilts. Such a state may be scary, but it has its attractions: By not filling time, one challenges the power of time; by not acting, one sees the world as a set of sensuous possibilities and not as a field of action, a collection of friendly or hostile forces. For Paul, the curtains flapping in the breeze, faces in a bar, and white laundry hanging from a line are all the same.

But then Paul pulls back from complete passivity. He starts an affair with the barmaid (Teresa Madruga), a gruff working-class girl who is almost as rootless as he. For a while, they have a jolly time in bed, but he treats the girl casually, not realizing that he needs her. At the same time, he sends the cartridges of film—both the shots of his grinning happily and the blank walls and windows—home to his wife in Switzerland, who projects them against the living-room wall, and grows more and more exasperated. The films reveal that her husband has no identity at all, and therefore no reason to return to her.

In the White City violates the normal expectations of drama in ways that are now fairly familiar. In such films as *La Notte* and *The Passenger*, Michelangelo Antonioni has explored similar states of listlessness (though Antonioni always glamorizes his despair so prettily that it begins to look chic). Bruno Ganz, carrying the weight of modern alienation on his shoulders, has already played a man in a blue funk in such movies as *The American Friend* and *Circle of Deceit*, and Tanner himself, going all the way back to his first feature, *Charles—Dead or Alive* (1969), seems more interested in drift than mastery. In Tanner's movies, the world is too much with us; it has to be cast off. Indeed, it's because he has always taken the issue of personal freedom seriously that he is so touching a director, even when he makes a slightly tedious movie like this one. In Tanner's earlier movies, culminating in the exhilarating *Jonah Who Will Be 25 in the Year 2000* (1976), the limits on freedom were mostly political—Tanner's home, Switzerland, the blandly bourgeois paradise, oppressed and defeated his restless characters. But now Tanner has gone beyond politics, beyond society, and the results are both depressing and truthful. Man casts off his shackles—and molders in a hotel room.

A movie like this can't really go anywhere without violating its special nature: When Tanner suddenly throws in standard bits of "plot"—a knifing, some missed connections between Paul and his girl—they seem more arbitrary than they would in a fully plotted movie. Tanner is at his best capturing the peculiar attenuations of his hero's mood. His pauses and dislocations carry more suspense than many another director's straight-ahead narrative. The city of Lisbon makes a great set, and Tanner uses it as a labyrinth without a center: As Paul wanders and wanders, our tedium passes over into uneasiness, and from there to fear. The city has shape without significance, beauty without comfort, sociability without connection.

For many, *In the White City* may seem like an "art film" in the worst sense of the phrase. But despite moments of restlessness, I was reasonably content with it. As photographed by Acacio de Al-

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meida, the light of Lisbon is very beautiful, and Jean-Luc Barbier's melancholy jazz score is like rum soaking into cake—the visual prettiness takes on weight and the dignity of sadness. Released at this time (after being shown at the New York Film Festival almost a year ago), *In the White City* inadvertently crystallizes the mood of late summer, when energies are low and the season's pleasures have yielded to apathy. The bluesiness is so pervasive that I was relieved when the film was over—relieved that art, however haunting, is not life.

GENE WILDER'S NEW PICTURE, **The Woman in Red,** is still another comedy in which a happily married man in his forties makes a fool of himself running after a beautiful young woman. Wilder, who wrote, directed, and stars, has remade the French farce *Pardon Mon Affaire,* which I haven't seen but whose title alone suggests that once is enough for this material. Wilder, it turns out, has nothing to say about adultery. The movie is interesting only for its oddity—the bewildering gaps and jumps in the script, and the slow, glazed-over delivery of the lines, a style that Wilder has himself brought to kind of excruciating perfection and that some of the other actors seem to be imitating. In the future, Wilder should perhaps think twice about casting himself as a lover—that goofy, benevolent grin is the kind of thing that turns most women to stone. It's the convention of these movies that the gorgeous woman should be less of a human being than anyone else, and the first thing one realizes about the rather haughty model played by Kelly Le Brock is that she wouldn't waste time looking at a smiley pooch who can barely stand up. When it comes to leading roles, only a good-looking and graceful actor can play an ass without embarrassing us. But sex comedy is now the last place to look for grace. Wilder is part of the same culture that produces Dudley Moore as the man on the make. To be a sexually aggressive person in contemporary American movies is to be a clown and a loser.

In brief: IN **Old Enough,** THE FIRST FEATURE written and directed by Marisa Silver, two girls of disparate backgrounds—the twelve-year-old wealthy Wasp, Lonnie (Sarah Boyd), and the fourteen-year-old working-class Italian, Karen (Rainbow Harvest)—fight their way through an uneasy summer friendship on the Lower East Side. Marisa Silver is tough-minded enough to show us that the girls are divided, perhaps irrevocably, by class, but she protects her rich girl a little too much and makes the poor one coarsely simple. The film has some shrewd moments, but I wish it had been bolder. ■

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Books/Ashley Montagu

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Margaret Mead: A Life, *by Jane Howard. Simon and Schuster; 527 pages; $19.95.*

With a Daughter's Eye: A Memoir of Margaret Mead and Gregory Bateson, *by Mary Catherine Bateson. William Morrow; 242 pages; $15.95.*

THE FIRST THING TO SAY ABOUT *Margaret Mead: A Life* is that it is an extraordinarily good book. Jane Howard has not only placed the heroine of the story in the context of her time in anthropology but afforded the reader a proper perspective on the nature of her achievement—something I would have thought required the expertise of an anthropological historian who worked during the time Mead flourished, from the early 1920s to her death in 1978. As I lived through that period and knew most of the principal players in these pages, I can testify to the accuracy of the descriptions of the personalities and events the author discusses so well.

Mead was the firstborn child of Edward and Emily Mead—he a professor of economics at the University of Pennsylvania, she a sociologist. Edward was a cold fish, and Emily was not much more demonstrative than her husband. As Luther Cressman, Mead's first husband and lifelong friend, remarked to Howard, "You know, I don't think Margaret ever had an honest-to-God childhood." Mead herself, in later life, said, "In a sense, I never had enough companionship." Into her last days, she still felt the need to be mothered. "She also needed," writes Howard, "and kept finding, new fathers and brothers and sisters. She never stopped establishing new families, in every way she could think of, and she made a life work of studying the families of others. A big part of her genius was her way of making people feel connected, to her and to one another as well."

Ashley Montagu is the author of, among many other works, Man's Most Dangerous Myth: The Fallacy of Race *and* The Natural Superiority of Women.

But if Emily Mead was parsimonious with affection, she did provide her baby daughter, from the first, with a grounding in anthropology, filling thirteen notebooks with data on Margaret's growth and development. When a brother and two sisters arrived, they, too, became subjects for observation and documentation. "Margaret, accordingly, grew up with two strong convictions," Howard writes, "that being observed was wonderful, and that observing others, far from being anything to feel guilty about, was more wonderful still."

Given her background, it seems inevitable that for her first fieldwork Mead chose to study how a non-literate society handled the problems of growing up. What she found was reported in her first book, *Coming of Age in Samoa* (1928), which established her, at age 26, as an authority on the socialization process. From that time on, her reports—among them, *Growing Up in New Guinea* (1930), *Sex and Temperament in Three Primitive Societies* (1935), and *Male and Female: A Study of the Sexes in a Changing World* (1949)—were read by millions all over the world.

East meets West: *Margaret Mead visiting the island of Manus in New Guinea, 1953.*

Photograph by Lenore Foerstal, from the Collection of the Library of Congress.

Mead wrote well and interestingly, always for the general reader, presenting ways of thinking and doing in other cultures, which undermined the universally accepted view that human behavior is largely determined by biology. It is largely to this five-foot-three dynamo that the world owes the way it thinks today about human nature and its malleability, a contribution that has made the world a far better place for people to live. Mead's incomparable sensitivity enabled her to pick up in others, from babies to adults, the subliminal and significant signals that everyone else was missing and then make them clear as daylight to everyone else.

Mead was a kind of paradox: domineering, drivingly ambitious, suffering fools less than gladly, aware of her own importance, yet always ready to acknowledge her occasional excesses and downright errors. She went out of her way to be of help to others, especially in the cause of anthropology, to which she made many converts. All this, and much more, Jane Howard brings out most illuminatingly in a book so absorbing that it reads more like an adventure story than a biography, but that, in fact, is what it is—a genuinely picaresque tale of the life and adventures of one of the great prodigies of our time.

One of the merits of the book is that it gives the reader an understanding of what anthropology is about more effectively than any other book I know, through a sensitive portrayal of what the anthropologist does. If it should happen, as it frequently does, that two accounts of ostensibly the same culture by two different anthropologists don't quite agree on all points, that doesn't make one or the other true or false—

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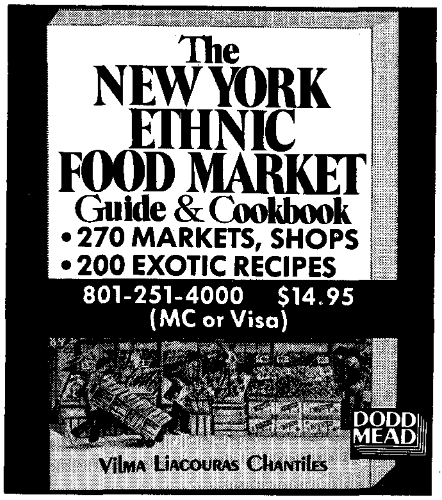
together they provide valuable descriptions of events that have passed through the alembic of two different minds. Far from being a defect of anthropological method, this turns out to be a great asset, as evidenced, for example, by Derek Freeman's *Margaret Mead and Samoa: The Making and Unmaking of an Anthropological Myth* (1983). The second half of that title is particularly unfortunate, for Mead created no myth, but wrote emphatically about matters that to others have quite another appearance—especially half a century later. Howard deals effectively with this brouhaha, as does Mead's daughter, Mary Catherine Bateson, in her charming book.

With a Daughter's Eye is no work of filial piety, and in fact was written, the author tells us, to answer the question "How does it feel to be Margaret Mead's daughter?" The book also gives us the best account we have of Bateson's father, Gregory Bateson, son of a distinguished English scientific family and an original thinker whose ideas are only now beginning to be appreciated.

Mead applied the lessons she had learned in the field to her own daughter. As Bateson writes, "Margaret and Gregory saw my childhood in a context they were committed to studying—child development and character formation as these vary in different cultural settings." From these field studies, her parents—principally her mother, for her father was away a great deal of the time—drew the guidelines that were followed in her upbringing. "Margaret," says Bateson, "believed that it was not only possible but preferable that children feel a part of several households and have several caretakers. In this way she believed it would be possible to avoid the tightness of bonding to a single caretaker that so often provides the ground of an entire neurotic system." And so, from the age of two, Bateson lived in a ready-made extended family, in a brownstone on Perry Street, with another couple and their six children. The inhabitants described the combined households to one another as a Utopia—all eleven of them even spent their vacations together.

What comes through in Bateson's narrative is the genuine love and warm nurturing, the respect and support Mead gave her child. Mother and daughter were exceptional to begin with, but there isn't a parent, potential or otherwise, who wouldn't greatly benefit from reading this exemplary story of the interaction between mother and child. Bateson writes, "There is indeed a sense in which this book is the latest of many phases of trying to relate personal experience to abstract ideas, assuming knowledge and art and caring are all intertwined." She succeeds admirably. ▬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Television/John Leonard

DANGER: COMEDIANS AT WORK

"...Unspeakable practices, unnatural acts, happen to the English language on *Comedy Zone.* The punch lines punch us out..."

Who's dead? Who knows?: *Steve Landesberg and Joe Mantegna in Jules Feiffer's skit.*

A VISIT TO **Comedy Zone** (FRIDAYS; 8 P.M.; CBS) is a visit to a time warp, only the warp attacks you like a rubber band. Just when you are thinking *Laugh-In* or Carol Burnett, you get snapped in the face. A song turns into a snarl. Unspeakable practices, unnatural acts, happen to the English language, conspired at by a repertory company of Off Broadway playwrights and actors, with the usual guest stars, lurching from skit to skit, fighting their way, like W. C. Fields, through a wall of human flesh, dragging their goat and their canoe behind them.

Take Steve Allen. He showed up for the first *Comedy Zone.* It's not his fault that he's been around so long he looks like a rerun. We are as comfortable with him as we would be with Robert Young, and as unquickened. Agreeably silly, predictably droll, walking the New York streets, interviewing passersby, asking them whether they would vote for "an admitted heterosexual" for president of the United States—of course not; what a disgusting idea—he amuses, but we've seen it before, and him often, and we're just not ready to believe that a nice guy like Steve Allen is going to kick us in our preconceptions.

But Steve Allen seems to have wandered into the wrong program. He speaks a different language from, say, Steve Landesberg, who used to play (to perfection) Detective Arthur Dietrich on *Barney Miller.* Steve Landesberg, as a matter of fact, impersonates an interpreter for a Russian stand-up comic, who blames him for an audience about as amused as the Politburo. And neither Steve talks in the same tongue as Jules Feiffer, one of the resident playwrights. A dark Feiffer skit shows up between a takeoff on a Jane Fonda workout (including "nonviolent baseball with radishes and zucchini") and a bad dream of baby showers. Feiffer is brooding about paranoia. According to his characters, Norm and Willie, John Belushi isn't really dead, and neither is Elvis, and neither are John Lennon, James Dean, Janis Joplin, Jimi Hendrix, or Jim Morrison; there's been a cover-up. Feiffer is funny, but he's also creepy. Norm and Willie engage in an obscene competition to prove who loves which dead celebrity more and better. It is almost a critique of journalism. That's a lot to think about.

There isn't, however, time to do the thinking. There is never any time on *Comedy Zone:* I counted thirteen bits in the first hour. While Feiffer is brooding about paranoia, almost simultaneously Wendy Wasserstein is making fun of women's magazines, and John Bishop is throwing away a woman's past, and a mad Saint Bernard attacks a small foreign car, and there are Cold War jokes and James Mason jokes and horror-movie jokes ("Camp Chainsaw") and a sing-along in which we are asked to sing "Don't you hate it when they make you sing along." Meanwhile, among the actors, Audrie J. Neenan and Joe Mantegna, who are wonderful and perplexing, seem to have set up housekeeping in the cavities of our teeth.

Some of this material is as old as Milton Berle. Some of it could have appeared on *That Was the Week That Was* or *The Smothers Brothers.* Some of it seems to me to have appeared already on HBO's *Not Necessarily the News,* some of it is P. G. Wodehouse, some was tried onstage with Second City, and not enough of it is Mort Sahl before he vaporized into Kennedy-assassination theories. And there is a little bit of *Sesame Street* and *The Newlywed Game* and Thomas Pynchon in *The Crying of Lot 49.* But a goodly portion seems to have dropped on us from Mars or Sirius the Dog Star, but in any case we cannot think: We are too busy dodging punches.

The second *Comedy Zone* is even odder, with Jane Curtin, Dabney Coleman, and Mariette Hartley. A riff on "Funiculì, Funiculà" about the atom bomb is almost as funny and almost as tasteless as Mel Brooks's "Springtime for Hitler." But the moon men are just warming up. There is a bizarre conversation at a cocktail party (written by Ted Tally) in which questions and answers, truth and consequences, poets and food, are reversed, run backward against tyrannies of logic and grammar; another weird exchange at breakfast (written by John Bishop) in which a woman confesses her infidelity to a man, and he responds, in terms so affectless as to make us doubt the very possibility of love, much less poetry; a meditation on adjectives, adverbs, and vegetables (by Feiffer again: "Chinese vegetables are too *exciting*") that undermines our capacity to modify

Photograph by Donal Holway.

or subordinate or particularize *anything* in language; a kind of Carmen Miranda-Meets-*Cats* musicale (John Forster and Michael Leeds) that outvamps Imogene Coca at her most demented and Wagnerian; a Japanese geisha performance in which a young woman, in the traditional kimono, explains the sign language of the geisha fan—at the end of the demonstration, she eats her fan: "This means I eat paper!"; and a parody of country music (by Jaston Williams, performed by Jane Curtin) that substitutes "hate" for "love" and makes it impossible for me to be serious ever again about Hank Williams, Johnny Cash, and Loretta Lynn.

What have we here? It certainly isn't *The New Show,* which cackled and died last winter on NBC, contemptuous of its audience and disdainful of its critics. Unlike the writers for *The New Show,* the writers for *Comedy Zone* know where they are going in their skits, no matter how many alarm bells of the strange they ring; they are not so open-ended that their brains fall out. It is one thing for Samuel Beckett to write black comedies, with even blacker holes in them, that seem never to arrive at a point but instead to avoid a point as a matter of artistic principle: The point is that there isn't any point. It is another thing entirely to imagine that a funny idea doesn't need to be finished off; it can just sit there and quack until the next commercial. This is more like laziness, or stupor, than principle. We see it every week on *Saturday Night Live,* especially after midnight, when the owls begin to hootenanny. If, on television, there can be no wisdom, there ought at least to be punch lines; how else are we to distinguish between comedy and news?

It's just that the punch lines on *Comedy Zone* also punch us out. If I were French and profound, I would say something about "radical juxtaposition" and "stylized reticence" and "maximum vehemence"—The Marx Brothers Meet Ionesco. *Comedy Zone* is "deconstructionist" humor, encouraging us, if not to laugh at, then at least to become agnostics about, reality itself. I can think of no other program that would ask us to meditate, in prime time, on the bowling ball and the egg as "natural enemies," not to mention the apple. *This,* if not profound, is certainly French.

I wish there were more political humor on *Comedy Zone.* I am also in favor of strawberries and Bambi. What's a Feiffer for, if not to teach us not to lick the riding boots of the man on the white horse? Our president himself is very funny, when he thinks the mike is dead. On Friday nights on CBS, for at least five weeks at the end of this peculiar summer, the aliens have landed, maybe just in time. ■

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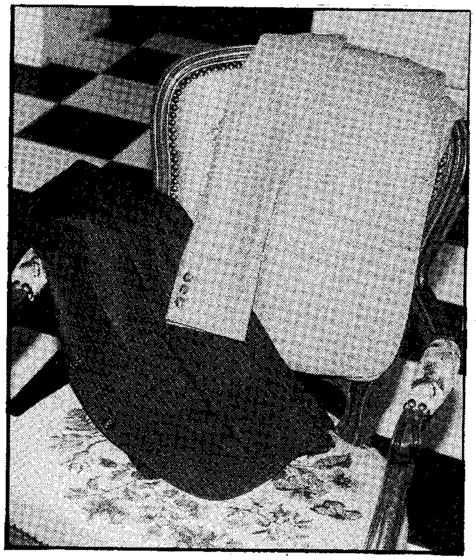

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FRAYN AND REFRAYN

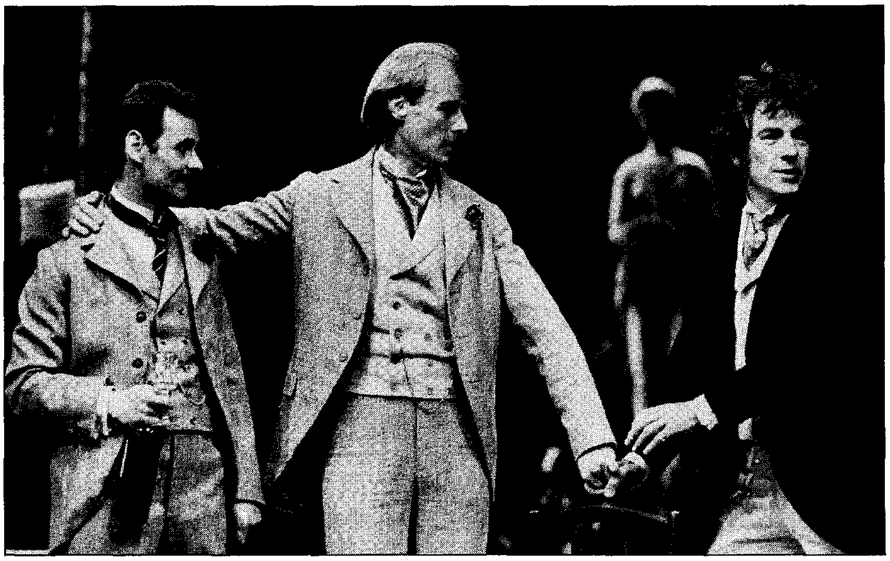
"...Michael Frayn's *Benefactors*—a provocative problem play. *Wild Honey*—a Chekhov 'collaboration' with a mad sweep..."

BEFORE MICHAEL FRAYN, THE AUTHOR of *Noises Off*, became a playwright and novelist of distinction, he was a sometimes delightful, sometimes devastating (and often both) satirical *feuilletoniste* for the *Guardian* and *Observer*. In one of his columns, he noted, "I'm not entirely sure with what motive the other cheek is not only turned but so relentlessly hammered against one's fist"; in another, he declared himself "a bureaucracy-loving socialist...who believes that people ...should have all their decisions made for them by...so-called experts who think they know what's best for everyone." Mainly, though not wholly, out of these concepts, he has written a play, **Benefactors**, which, while probably not the best, is surely the most provocative drama I have seen in years. Playing at London's Vaudeville Theatre, it can be described as a strangely unsettling, tragic vaudeville.

David Kitzinger, an architect working for the city of London, is planning the redevelopment of the not quite slum but "twilight area" around Basuto Road, a name with significantly Third World associations. David is an enthusiastic do-gooder, but a bright, tasteful, cultivated one—just like his wife, Jane, an anthropologist who works for him, now chiefly by interviewing folks in "Basutoland" about the sort of housing they would prefer. The Kitzingers have smart children whom we never get to see. But we do get to see their untidy neighbors, Colin and Sheila Molyneux, whom the Kitzingers have all but adopted (David and Colin were university friends) and whom they are dragging into respectability; we do not get to see their unsmart children. Colin, a brilliant, bitter classics scholar, now edits a dubious women's magazine and an encyclopedia; on a Swiss vacation, he married a sweet but dopey ex-nurse, Sheila, whom he loved for three months in Lugano and one in London, and never again—her or anyone else. He brims with cynical ill will toward all, and toward David, his chief benefactor, in particular.

The Molyneux depend on the Kitzingers for numerous benefits—from meals through child care to family outings—yet when David gets truly absorbed with building ultramodern housing in the Basuto Road, Colin fights him, mostly out of pristine spite. Of course, he makes a grand crusade of it, pretends to help people preserve what they are used to and love. David, his hands full of—and usually tied by—bureaucratic red tape, nevertheless forgives Colin his destructive, and largely successful, campaign against him. By this time, Colin has left his job and family to become a rabble-rousing derelict. The useless Sheila has become a valuable, though costly, assistant to David, with whom she is unrequitedly in love. Jane, in whom Colin claims to perceive a certain kindred blackness, has gone to work for an organization defending old housing, which supports Colin, whom she hates, and undermines David, whom she loves. And she becomes bossy.

Don't think I have given away much of the plot. First, because there is a good deal more; second, because *Benefactors* is not about plot, but about ideas and counterideas, theories and countertheories held, consciously or unconsciously, by its four characters. Consciously or unconsciously, they help or hinder one another, never quite knowing which is, or will turn out to be, which. Most plainly, *Benefactors* is about change, about how people, circumstances, and history change, or don't change, or both do and don't, with everyone evaluating this differently, contradictorily and even self-contradictorily, and being both right and wrong, though exactly how nobody knows—not the characters, not the audience, not the author. It is also a play about good and evil, about what people want or do not want, and about whether they have to be told what they want before they can start wanting it. It is about the way private and public issues intermesh and interact, about how there are at least two bedeviling sides to absolutely everything, about what (and whether) happiness is, and about the sadness or funniness of it all, if one only knew which. But mostly, and obsessively, it is about change—about whether everything or nothing changes, or whether, perhaps, change is the ultimate changelessness. The only thing about which it is *not* is adultery, and that in itself should clue you in on how original it is.



Wits and nitwits: *Johnson, Jones, McKellen in the Chekhov-Frayn* Wild Honey.

Benefactors, finally, is a play about everything, by a man who undertakes to be Heraclitus, Thomas Love Peacock, Shaw, Chekhov, and Anouilh; if he is a bit less good than any of them at his specialty, he is a match for all of them in this pentathlon. My companion disliked but respected the play, and got an understandable headache from it. I found it highly intelligent but unlikable after Act I, extremely ingenious and troubling by the end. Which was only the beginning. I had no peace until I had bought and read the text, only then to be properly haunted by its artless-seeming

Photograph by John Haynes.

wit, harmless-looking subversion, lucid insolubility. Creepingly, imperceptibly, it overpowers you.

Michael Blakemore has directed with a disarming straightforwardness made of slyly concealed cunning in Michael Annals's suitably stripped-down design. The cast—Patricia Hodge, Brenda Blethyn, Oliver Cotton, Tim Piggot-Smith—goes about its work with a quiet efficiency that gradually reveals shattering booby traps of perfection. *Benefactors* is a problem play with a vengeance, but, as someone in it says, "If you don't like problems . . . don't take up living."

"WHENEVER ONE HEARS OF A PLAY BY Chekhov one cannot quite place, it is a sure sign that somebody else has tried to trim down his untitled 1881 play to manageable size." **Wild Honey** would be no exception to Simon Karlinsky's axiom, except that, unlike other versions of what is sometimes called *Platonov* after its hero, in the National Theatre's exciting production, it really works. Here the immature but by no means worthless Chekhov is skillfully pared down and then ingeniously fleshed out by Michael Frayn, whose affinity with the Russian master has already yielded winning versions of *The Three Sisters* and *The Cherry Orchard.* Simply put, half a Chekhov and half a Frayn together spell a whole lot of not unalloyed but manifold pleasure.

David Magarshack's complete translation of Chekhov's posthumously published piece of juvenilia runs to 177 pages; I would guess that Frayn's text is a little over one-third that length. Several characters and much of the social aspect of the story about a careless female landowner letting a splendid estate fall into *nouveau riche* hands (familiar?) have been cut, but most of the tragicomic imbroglio involving Platonov, a disillusioned, shoddily Byronic country schoolteacher, the four women (including his wife) who love him, and the various men (including the husband of one of them, Platonov's friend) who unsuccessfully love some of these women has been preserved. The result is a melancholy round dance, a ludicrous chase, a battle of wits and nitwits all centering on Platonov (the name of this un-Platonic lover is itself a wry pun), who—a clever, charming narcissist—toys with them all and so becomes irresistible to all of the women and most of the men.

The key line from the original, as translated by Magarshack, is Platonov's "It wouldn't have been so bad if I'd killed them some other way, under the pressure of some monstrous passion, Spanish fashion. But somehow I've killed them so—stupidly, Russian fashion." In sum, this is a play about sham and waste, passion without passion, amorality further debased by mediocrity. Indeed, Platonov does not kill any of these women (though he is the indirect cause of a peripheral murder); rather, it is the women, collectively, who drive *him* to his death. With some help from the 21-year-old Chekhov, Frayn has couched this in plentiful, fresh wit—stocks, rather than gallows, humor, what with everyone entrapped in the viscosity and boredom of imperial Russia's provinces. Frayn also gets in a healthy dose of contemporary relevance without noticeable gimmickry or strain.

There are, to be sure, longueurs, especially in the second act, with all that nocturnal running around the Voynitsev estate, with different persons in various constellations seeking to make contact or elude it, and uttering not-so-winged words on the hoof. Here Christopher Morahan's otherwise lively and varied direction—perhaps inevitably—bogs down in all that escaping and pursuing, dithering and hallooing. But an act that ends in fireworks that give Robert Bryan's consistently excellent lighting a chance to surpass itself can't be a total loss—and how visually stunning *Wild Honey* is throughout!

Each one of John Gunter's four sets dazzles, whether it is the most lifelikely bucolic or nerve-rackingly claustrophobic. Luscious vegetation and constricting clutter are deployed with equal mastery, and, with the simplest of means, there is the most enchanting as well as threatening of trains. Good costumes, too, by Deirdre Clancy. And though the acting isn't uniformly excellent, it is at least sound ensemble work. The main problem is that of English actors with Russianness (though some, like Heather Tobias as Sasha, are remarkably convincing). Karl Johnson is misdirected into too much pipsqueakery as Dr. Triletsky; and, as his father the colonel, Brewster Mason is his usual heavy-handed, mush-mouthed self. But the others, even if un-Russian, give fine performances, notably Nicholas Jones, Basil Henson, and Elizabeth Garvie, as a beautiful, vulnerable, utterly exasperating Sofya.

And Ian McKellen? In the first two acts, he is a much too mannered, affected, unvirile Platonov; but in the last two, as he gets drunker and more desolate, his very debonairness an ultimate form of despair, he does rise to the occasion and makes one overlook the mannerisms, notably a way of blowing air up along his face to set his forelock flying. And with good comic support from Charlotte Cornwell, Abigail McKern, and Anthony Douse (among others), and inexhaustibly racy directorial touches from Morahan, the play finally achieves a mad, marvelous sweep. Chekhov or Frayn, it becomes a sterling addition to our all too limited repertoire of black but comely comedy. ■

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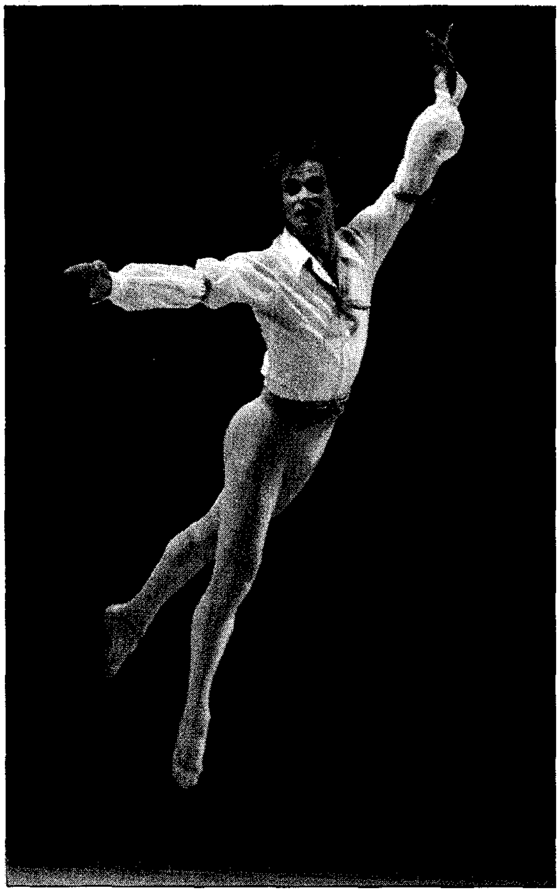

Today's Nureyev: *Garbled chatter and arm squiggles.*

WHILE **Rudolf Nureyev** WAS PLAYING two weeks at the Gershwin with some accommodating "friends," there came that tense moment in *The Moor's Pavane* when Iago pours the poisonous message into Othello's ear. Watching Nureyev's reaction of frenzied disbelief, I fancied that his fellow dancer might have laid aside the familiar tale of Desdemona's infidelity and whispered a more terrible truth: Dear Rudy, it's time to retire.

In the early sixties, Nureyev's space-devouring leaps, his extravagant energy, and his feral presence revitalized the image of the male classical dancer. Subject to the overwhelming demands he put on it by incessant performing, his technique began to erode at least a decade ago; lately age has added its natural ravages. Today, Nureyev has almost no plié left, which means almost no jump; his feet are inelastic, and his lower back has begun to stiffen.

He had trouble enough in Balanchine's *Apollo,* where his solos looked pieced together, step by arduous step, the phrasing disfigured. It was the pas de deux from Bournonville's *Flower Festival at Genzano,* though, that was his Waterloo. The nineteenth-century choreographer's male variations are all jumping, jumping that is meant to be tossed off with gracious ease and crowned with quiet arms. Nureyev substituted involuntary-looking arm squiggles for the quick, clear beats required of the feet. Often it was hard to tell what the footwork consisted of; it registered as garbled chatter.

For some time, Nureyev has been able to cover his physical inadequacies with sheer animal magnetism. On this program, he seemed too played out, in both body and spirit, to attempt even standard characterizations. If *Flower Festival* is supposed to be a sunny flirtation, and *Apollo* the saga of an exuberant youth maturing into a masterful god, you'd never have known it from his performances. In both roles he appeared disaffected, even disoriented. He woke up a little for the Moor, and played him bug-eyed.

Only Béjart's *Songs of a Wayfarer* revealed some of the old theatrical power. There were searing moments, as when, his strength failing, the Nureyev character took the hand of his companion and leaned, exhausted and submissive, on his shoulder, or when he stood, past the ability to make any further effort, the sweat pouring off his arms and hands, and stared out over the rows and rows of watching eyes, then touched his fingers to his lips and sent a kiss into the distance before the companion—death—led him away. These images were the most poignant of the evening because, ironically, they gave concrete expression to the real subtext of the concert.

The friends offered some consolation. Marie-Christine Mouis, late of the Boston Ballet, has legs that are hungry for space, and she uses them boldly as Polyhymnia in *Apollo,* though she can be faulted for over-anticipating the music. In *Pas de Quatre,* an affectionate and gently satiric look at a quartet of celebrated Romantic-era ballerinas, she reproduced the period's picturesquely droopy arms and the petit-point jumps superbly, all the while giving the material a little framework of irony. Stephanie Saland, a glamorous principal from the New York City Ballet, was somewhat baffled by the saccharine pinkness of this choreography, but stood out in *Apollo* for the clarity and elegance of her Calliope. She was also the only participant in the Balanchine to understand that the sublimity of the piece lies not in acting but in an accumulation of choreographic images, that the dancers themselves must be dispassionate.

I've never learned to like Nureyev's "best" friend—Eva Evdokimova, a ballerina with eerily attenuated limbs and an expression of insistent ecstasy, who took the plum roles. She obviously knew something about the Bournonville style—the Royal Danish Ballet being one of the several companies in which she's pursued her international career—but nevertheless forced poses that should have been modestly fleeting. Her Terpsichore in *Apollo* was little different in style and character from her Taglioni in *Pas de Quatre;* both seemed to be all about Eva.

Far more appealing was Evelyne DeSutter, a dancer of uncommon airiness, with a frail, exquisitely formed body and a heart-shaped face. She looks so vulnerable and guileless, you feel she shouldn't be allowed to cross the street by herself, let alone journey to the Antipodes as she is about to do, to join the Australian Ballet. She's perfect in roles of wronged innocence, like Desdemona. As the light-footed Fanny Cerrito, she was deliciously coy and giddy, with a touch of the minx about her.

Jean Guizerix of the Paris Opéra, which Nureyev directs, completed the group of "friends," taking care to stay in the boss's shade. I assume that the person who refused to provide decent décor and the gloom-or-glare practitioner responsible for the lighting were enemies. ■

Photograph by Jack Vartoogian.

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SALES & BARGAINS

BY LEONORE FLEISCHER

Block Sale

MOST OF THE STORES ON THE ENDICOTT block (the west side of Columbus Ave. between 81st and 82nd St.) are participating in a three-day block sale. Penny Whistle Toys (873-9090) offers selected Playmobil sets, were $16–$60, now $8–$30; art and model kits, now 10 cents–$10; Tomy ride-on space shuttle, was $22, now $11; 20 percent off everything else in the store. American Express (A.E.), MasterCard (M.C.), Visa (V.) accepted with purchases of $25 and up; 11 A.M.–9 P.M. Frank Stella, Ltd. (877-5566) has summer clothing for men, now 50 percent off, including: cotton sweaters, were $45–$115, now $22.50–$57.50; windbreakers, were $65, now $32.50; dress shirts, were $47.50, now $23.75; and much more. Cash-and-carry on all sale items; 11 A.M.–8 P.M. Endicott Booksellers (787-6300) offers books on food and summer entertaining as well as hard- and softcover children's books, now 20 percent off; Daedalus books, now 20–70 percent off, including *Color,* by Harry Callahan, was $100, now $30. A.E., M.C., V., checks accepted. Salou (595-9604) offers a selection of glazed pots, were $10–$75, now $5–$37.50; mat-finished handmade bud vases, were $12–$25, now $6–$12.50; 10 percent off flower and plant purchases of $25 and up. A.E., M.C., V., checks accepted; 9 A.M.–6:30 P.M. Christopher's on Columbus (873-4668) is offering 50 percent off all white wicker furniture, including: chaise, was $600, now $300; small table, two chairs, and settee, were $750 for the set, now $375; desk and chair, were $450 for the set, now $225; children's table and two chairs, were $185 for the set, now $97.50; and much more. A.E., M.C., V., checks accepted; 11 A.M.–10 P.M. Greenstones et Cie (580-4322) has a selection of imported clothing for children three months to sixteen years, including: Merona pants, sweaters, shirts, and skirts, now 60 percent off; selected fall merchandise, now 20 percent off. Checks accepted; no credit cards; 11 A.M.–7 P.M. *Sale 8/28–30.*

Sweaters

CLASSIC SWEATERS FOR MEN (SIZES 38–42) and women (sizes 6–12) are 40 percent off here. For men and women: plain Ballantyne Shetlands in a wide variety of colors, were $40, now $24; wool "whaler" sweaters of oiled ribbed yarn, were $70, now $42. For women: angora-and-lamb's-wool-blend pullovers, were $90, now $54; hand-knitted popcorn cardigans, were $140, now $54; and much more. A.E., M.C., V., checks accepted; all sales final. *A. Peter Pushbottom, 1157 Second Ave., near 61st St. (879-2600); Mon.–Sat. 11 a.m.–7 p.m.; through 10/31.*

Lingerie Sale

ON SALE AT THIS EAST SIDE SHOWROOM and West Side shop are cotton lingerie samples and slight irregulars, all printed or appliquéd with hearts (sizes 4/6–10/12). A few examples: calf-length sleep shirts with lace-heart trim, retail $50, here $22; oversize sleeveless T-shirts, retail $35, here $13; one-piece teddies, retail $25 and $30, here $3 and $5; oversize T-shirts, retail $40, here $15; French bikinis, retail $8 and $10 (for lace), here $3 and $5; and much more. Much of the lingerie at the shop and the showroom can be worn in the street as well as in the home. Cash-and-carry only at the showroom; A.E., M.C., V. accepted on sales of $25 and up at the store; all sales final. *Only Hearts Showroom, 165 Madison Ave., near 33rd St., second floor (689-7808), Mon.–Fri. 10 a.m.–6 p.m.; Only Hearts Boutique, 281 Columbus Ave., near 73rd St. (724-5608), Mon.–Fri. 11 a.m.–7 p.m. Sale through 8/31.*

Books and Records

THE ANNUAL FALL BOOK-AND-RECORD fair to benefit the Judson Memorial Church will be held on three consecutive Saturdays in September. Thousands of new and used books and records will be sold at bargain prices, including: hardcover books, here $1; paperbacks, here 50 cents; records, here 50 cents. A new group of titles will be offered each week. Admission is free. *Judson Memorial Church, 55 Washington Sq. South, (477-0351); noon–4 p.m.; 9/1, 8, and 15.*

For Kids

ABOUT 150 SAMPLES OF CHILDREN'S sporty separates (infant sizes to size 14) imported from Brazil, France, Germany, Italy, and Portugal are available at wholesale for two days only. A few examples: cotton-velour royal-blue jacket with corduroy trim (size 8), retail $65, here $30; matching pants, retail $40, here $20; double-faced orange parka

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(size 8), retail $85, here $42; gold corduroy jacket with chintz pants (size 6), retail $36, here $18; cotton skirt, sweatshirt top, and zip-up jacket (size 10), retail $25, $32, and $36, respectively, here $12, $16, and $18; waist-length cotton-chintz jacket lined in rib knit (size 6), retail $76, here $37; wool-and-mohair-blend sweater with 3-D appliqué of little girl (size 4), retail $36, here $18; boy's red-white-and-blue wool V-necked pullover (size 10), retail $40, here $20; and much more. Checks accepted; no credit cards; all sales final. *Rae E. Blum Associates, 128 East 28th Street, second floor (997-1472); Tues.-Wed. noon-7 p.m.; 8/28 and 29 only.*

Fabrics

DRESS AND SUIT FABRICS FOR WOMEN and men are on sale here. Wool and wool-and-poly-blend skirt lengths, were $6–$7, now $4; cotton prints and gabardines, were $4.50–$8.95 a yd., now $3.15–$6.25; handkerchief- and suit-weight linens from Ireland and Italy, were $15.95–$22.95 a yd., now $11.15–$16.05; silks from India, were $18.95–$24.95 a yd., now $12.25–$17.47; pant lengths, were $10, now $7; silks from Italy and France, were $18.95–$49.95 a yd., now $12.25–$34.95; wool and wool-and-poly-blend suit lengths, were $105 (Japanese fabrics) and $120 (Italian or English fabrics), now $15–$20 and $35; wide wool gabardine, was $35 a yd., now $24.50; wool and wool-blend skirt lengths, now $4; pant lengths, now $7; wool and wool-blend suitings, now $35 per suit length for Italian or English fabrics, $15–$20 for Japanese fabrics; plus much more. A.E., Carte Blanche, Diners Club, M.C., V., checks accepted; all sales final. *Herbert Gladson, Ltd., 45 West 45th St. (730-0602); Mon.–Fri. 9 a.m.–6 p.m.; Sat. 10 a.m.–4 p.m.; through 9/8.*

Yarns

YARN IS ON SALE HERE. ULLTEX MON Amie kid-mohair yarn from France, in 15 colors, was $7 for a 50-g. ball, now $4.99; Brunswick Germantown wool-worsted yarn, in 88 colors, was $4.25 for a 100-g. skein, now $2.99; acrylic-, mohair-, or wool-and-nylon-blend Galler Matou mohair yarn, was $7.50 for a 40-g. ball, now $2.49; Reynolds Lopi Icelandic homespun wool yarn, was $4.59 a 100-g. ball, now $3.99 (includes a free oversize-sweater pattern); thick or thin Italian cotton-tweed yarn, was $25 an 8-oz. cone, now $9.99; N.Y. Yarn's ribbon yarn, was $4.99 a 150-yd. spool, now $2.99. M.C., V., checks accepted; all sales final. *New York Yarn Center, 61 West 37th St. (921-9293); Mon.–Fri. 10 a.m.–6 p.m. and Sat. 10 a.m.–5 p.m.; through 9/22.* ■

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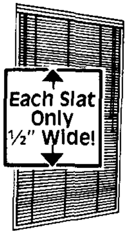

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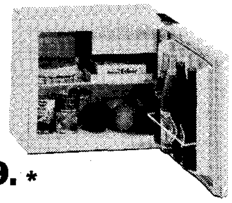

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A Complete Entertainment Guide for the Week Beginning Aug. 29.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

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Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Aug. 28: "Half a Life." Opening Aug. 29, thru Sept. 4: "Phoenix Bird"; "Your Neighbor's Son: The Making of a Torturer." #2—"Pauline at the Beach."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. #1—Thru Aug. 27: "Napoleon." Aug. 28: "Nana"; "La Chienne." Aug. 29: "Under the Roofs of Paris"; "Le Plaisir." Aug. 30: "Lola Montes"; "A Day in the Country." Aug. 31-Sept. 1: "Breathless" (1959); "Shoot the Piano Player." Sept. 2-3: "Beauty and the Beast"; "Les Enfants Terribles." #2—Thru Sept. 4: Dewar's Village Jazz Festival.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"A Question of Silence." #2—"Ghostbusters."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Repo Man."

9. **ART—8th St. E. of University Pl.** 473-7014. "Purple Rain."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Aug. 27: "Amarcord"; "The Clowns." Aug. 28: "The Adventures of Robin Hood"; "The Prince and the Pauper." Aug. 29: "Invasion of the Body Snatchers" (1956); "Night of the Living Dead." Aug. 30: "Summer Stock"; "On the Town." Aug. 31-Sept. 1: "Sunset Boulevard"; "All About Eve." Sept. 2: "The Prince and the Showgirl"; "Bus Stop." Sept. 3: "The Mask of Dimitrios"; "Three Strangers."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Aug. 30: "The Neverending Story"; "Swing Shift."

12. **ENTERMEDIA—Second Ave. nr. 12th St.** 475-4191. Aug. 27-28: "Why Not!"; "A Very Natural Thing." Aug. 29: "Couscous and Marmalade"; "Like a Turtle on Its Back"; "Soldier in Skirts." Aug. 30: "Big Meat Eater"; "Mondo Video." Aug. 31-Sept. 3: "Smithereens"; Aug. 31: "Corrupt"; Sept. 1: "Jimi Plays Berkeley"; "Magical Mystery Tour"; Sept. 2: "That'll Be the Day"; Sept. 3: "Groupies."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Aug. 28: "Zelig"; "Broadway Danny Rose." Aug. 29-30: "Play It Again, Sam"; "Everything You Always Wanted to Know About Sex." Aug. 31-Sept. 4: "Annie Hall"; "Manhattan."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Woman in Red." #2—"Oxford Blues."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Aug. 30: "Under the Volcano." Opening Aug. 31: "Bolero." #2—"L'Eté Meurtrier." #3—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31 (tent.): "Sugar Cane Alley." #4—"Erendira."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Sheena."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Bachelor Party."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Tightrope."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Aug. 30: "Revenge of the Nerds." Opening Aug. 31: "Flashpoint."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Ghostbusters." #2—"The Woman in Red." #3—"Oxford Blues."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Red Dawn." #2—"Dreamscape."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Indiana Jones and the Temple of Doom."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Revenge of the Nerds." #2—"Purple Rain." #3—"Bachelor Party." #4—"The Neverending Story." #5—"The Last Starfighter." #6—"The Muppets Take Manhattan."

33. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—"Sheena." #2—"Ghostbusters."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Oxford Blues."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Tightrope."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Aug. 30: "Gremlins." Beg. Aug. 31: "Ninja Mission." #2—Thru Aug. 30: "Cloak and Dagger." Opening Aug. 31: "Flashpoint."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Aug. 30: "Top Secret!" Beg. Aug. 31: "Footloose." **EMBASSY 3**—"Meatballs Part II." **EMBASSY 4**—Thru Aug. 30: "Best Defense." Beg. Aug. 31: "Star Trek III: The Search for Spock."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Aug. 27: "A Night at the Opera"; "A Day at the Races." Aug. 28-29: "The Conversation"; "The Anderson Tapes." Aug. 30-Sept. 1: "Broadway Danny Rose"; "Zelig." Sept. 2-3: "The Godfather"; "The Godfather Part II." #2—Thru Aug. 27-28: "The Lonely Lady"; "Star 80." Aug. 29-30: "Against All Odds"; "Chinatown." Aug. 31-Sept. 1: "The Last Wave"; "Walkabout." Sept. 2: "The Adventures of Robin Hood"; "The Three Musketeers"; "Knights of the Round Table." Sept. 3-4: "Fame"; "Flashdance."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"The Philadelphia Experiment." #2—Thru Aug. 30: "The Jigsaw Man." Opening Aug. 31: "Bolero."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Jungle Book."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Oxford Blues."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "The Karate Kid."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Aug. 30: "The Philadelphia Experiment." Opening Aug. 31: "Bolero."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Aug. 27: "Le Bal"; "Blood Wedding." Aug. 28: "We All Loved Each Other So Much"; "A Special Day." Aug. 29: "Padre Padrone"; "The Garden of the Finzi-Continis." Aug. 30: "Trash"; "Going Places." Aug. 31-Sept. 1: "The Man Who Fell to Earth." Sept. 2-3: "The Atomic Cafe"; "Return of the Secaucus 7."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Purple Rain."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Under the Volcano."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Metropolis."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Dreamscape."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "The 4th Man."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Careful He Might Hear You."

57. **D. W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Revenge of the Nerds."

58. **MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—"Tightrope." #2—Thru Aug. 30: "Oxford Blues." Opening Aug. 31: "Flashpoint."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Karate Kid." **CORONET**—"Love Streams."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "L'Eté Meurtrier."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "The Bostonians." **CINEMA II**—753-0774. "Another Country."

61st Street and Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Cal." #2—832-2720. "The Jigsaw Man."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Woman in Red."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Indiana Jones and the Temple of Doom." #2—"Ghostbusters."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Gods Must Be Crazy."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Phar Lap."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Aug. 30: "The Muppets Take Manhattan"; "Meatballs Part II." Beg. Aug. 31: "Footloose."

78. **UA EAST—First Ave. at 85th St.** 249-5100. Thru Aug. 30: "Tightrope." Opening Aug. 31: "Bolero."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Sheena." #2—"Red Dawn."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. Thru Aug. 30: "Oxford Blues." Opening Aug. 31: "Flashpoint."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Gremlins." #2—"Purple Rain."

61st Street and Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "The Woman in Red."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"First Name: Carmen." #2—"Another Time, Another Place." #3—"Life Is a Bed of Roses."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Entre Nous." #2—"In the White City."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Aug. 27: "Five Fingers"; "People Will Talk." Aug. 28-29: "Double Wedding"; "My Dear Miss Aldrich." Aug. 30: "The Keys of the Kingdom." Aug. 31-Sept. 1: "Suddenly, Last Summer"; "The Honey Pot." Sept. 2-4: "It's a Wonderful World"; "The Philadelphia Story."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Old Enough." #2—"Last Night at the Alamo."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Ghostbusters." #2—"Oxford Blues." #3—"Purple Rain." #4—"Tightrope."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Revenge of the Nerds." #2—"The Woman in Red."

95. **THALIA—95th St. W. of B'way.** 222-3370. Aug. 27: "Variations on Red Riding Hood"; "Popeye Meets Aladdin"; "Popeye Meets Sinbad." Aug. 28: "La Balance"; "The Sleeping Car Murders." Aug. 29: "Born in Flames"; "Personal Best." Aug. 30: "Rules of the Game"; "The River." Aug. 31: "Hollywood Out-takes and Rare Footage"; "Love Is Hard to Get"; "TV or Not TV." Sept. 1: "Quadrophenia"; "Rude Boy." Sept. 2-3: "Berlin Alexanderplatz."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Aug. 27: "Gregory's Girl"; "Lonely Hearts." Aug. 28: "Muddy River"; "Tokyo Story." Aug. 29: "To Catch a Thief"; "Mr. and Mrs. Smith." Aug. 30: "L'Argent"; "Une Femme Douce." Opening Aug. 31, thru Sept. 6: "Once Upon a Time in the West."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—Thru Aug. 30: "Sheena." Opening Aug. 31: "Bolero." #2—"Oxford Blues." #3—Thru Aug. 30: "Under the Volcano." Opening Aug. 31: "Flashpoint." #4—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31 (tent.): "Gremlins."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Aug. 28: "The Neverending Story." Beg. Aug. 29: "Gremlins."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Daily 10:30 a.m.-3:30 p.m. (Wed., -4:30 p.m., Sat.-Sun., -4:40 p.m.): "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:30 p.m., Fri.-Sat., 6 & 7:30 p.m.: "To Fly" & "Living Planet."

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Don. $1.50. Aug. 28, 8 p.m.: "El Super" (1979) by Leon Ichaso & Orlando Jimenez Leal.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Aug. 30, 7:30 p.m.: "Kuroneko" (1968) by Kaneto Shindo.

LABOR DAY FILM FESTIVAL—INTAR and Becket Theaters, 410 and 420 W. 42nd St. 582-1890. Free. Sept. 2, 12 noon-7 p.m.: One-day festival of documentary films about workers and their struggles. Check Sept. 2 with theaters or the information booth on Ninth Ave. & 42nd St. for film schedule.

METROPOLITAN MUSEUM OF ART—Fifth Ave. and 82nd St. 879-5500. Free with museum adm. Aug. 28, 6 p.m.: "Monty Python and Holy Grail" (1974) by Terry Gilliam & Terry Jones.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Sept. 13: Lucille Ball: First Lady of Comedy. Thru Sept. 20: Metromedia and the Du Mont Legacy. Thru Sept. 29: Four Rare One-Hour Shows From *The Honeymooners.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Recent Acquisitions. Films: Aug. 27, 2:30 p.m.: "Hot Stuff" (1971) by Zlatko Grgic, & "Going the Distance" (1979) by Paul Cowan; 6 p.m.: "Manhatta" (1921) by Charles Sheeler & Paul Strand, "In the Street" (1952) by Helen Levitt, Janice Loeb & James Agee, "Jazz of Lights" (1954) by Ian Hugo, "N.Y., N.Y." (1957) by Francis Thompson, "Bridges-Go-Round" (1958) by Shirley Clarke, & "Real Italian Pizza" (1971) by David Rimmer. Aug. 28, 2:30 p.m.: "The Owl Who Married a Goose: An Eskimo Legend" (1974) by Caroline Leaf, "Animation From Cape Dorset" (1973) & "You Are on Indian Land" (1969) from the National Film Board of Canada; 6 p.m.: "The Sweater" (1980) by Sheldon Cohen, "Two (A Parable of Two)" (1965) by Satyajit Ray, "Amelia and the Angel" (1958) by Ken Russell, "Crin Blanc" (1953) by Albert Lamorisse. Aug. 30, 2:30 p.m: "The Bad and the Beautiful" (1967) & "Divided Loyalties" (1975-78) by Warren Sonbert; 6 p.m.: "La Vache Qui Rumine" (1970) & "Rond Dans l'Eau" (1974) by Georges Rey, "Temps de Metre" (1980) & "Eliclipse" (1982) by Yann Beauvais, "Champ Provençal" (1979) by Rose Lowder, & "California Street" (1977-79) by Philippe Vigoureux. Aug. 31, 2:30 p.m.: "Black Five" (1968) by Paul Barnes, & "Loving Memory" (1969) by Tony Scott; 6 p.m.: "The Life and Death of 9413—A Hollywood Extra" (1928) by Robert Florey, "Looney Tom the Happy Lover" (1951) by James Broughton, "A Movie" (1958) by Bruce Conner, "Heavy Metal" (1978) by Scott Bartlett, & "Blonde Cobra" (1963) by Ken Jacobs. Sept. 1, 2:30 p.m.: (Same as Aug. 28, 6 p.m.); 5 p.m.: (Same as Aug. 27, 6 p.m.). Sept. 2, 2:30 p.m.: "Train Wreckers" (1905) & "Lost in the Alps" (1907) by Edwin S. Porter, "Ben Hur" (1907) by Sidney Olcott & Frank Oakes Rose, "Bobby, the Coward" (1911) by D. W. Griffith, & "A Modern Musketeer" (1918) by Allan Dwan; 5 p.m.: "Gala Day" (1963) by John Irwin, & "Poitín" (1978) by Bob Quinn. Sept. 3, 2:30 p.m.: "Night Mail" (1936) by G.P.O. Film Unit, & "Heart of Spain" (1937) by Frontier Films; 5 p.m.: "Blinkity Blank" (1955) by Norman McLaren, "Very Nice, Very Nice" (1961) by Arthur Lipsett, & "Bethune" (1964) by John Kemeny & Donald Brittain.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Aug. 27, 7:30 & 9:15 p.m.: "Heartland Reggae" (1983) by Jim Lewis, with Bob Marley. Aug. 28, 7:30 & 9:45 p.m.: "The Little Shop of Horrors" (1960) by Roger Corman, & "Maniac" (1934) by Dwain Esper. Aug. 29, 7:30 p.m.: "City Lights" (1931) by Charles Chaplin, & shorts. Aug. 30-31, 7:30 & 10 p.m.: "El Norte" (1983) by Gregory Nava. Sept. 1 at 7:30 & 9:45 p.m., Sept. 2 at 5, 7:15 & 9:15 p.m., Sept. 3 at 7 & 9:15 p.m.: "Liquid Sky" (1983) by Slava Tsuckerman.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Aug. 28, 4 p.m.: "Casablanca" (1943) by Michael Curtiz. Forbidden Films, Aug. 30, 6 p.m.: "Medium Cool" (1969) by Haskell Wexler, & "Soldier Girls" (1982) by Nicholas Broomfield & Joan Churchill.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm. $3; members $2. Aug. 29, 7:30 p.m.: "Ugetsu" (1953) by Kenji Mizoguchi.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Sept. 6: Films of Charles Chaplin. Aug. 28-30, at 3, 6 & 9 p.m.: "Tillie's Punctured Romance" (1914), "Dough and Dynamite" (1914), "His New Profession" (1914), "The New Janitor" (1914) & "Those Love Pangs" (1914). Aug. 31-Sept. 2, at 3, 6 & 9 p.m.: "A Busy Day" (1914), "Between Showers" (1914), "The Star Boarder" (1914), "A Hot Finish" (1914) & "The Gold Rush" (1925).

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Aug. 31-Sept. 2, 7 & 10:40 p.m.: "Mean Streets" (1973) by Martin Scorsese, & (at 9 p.m.) "Underground U.S.A." (1980) by Eric Mitchell.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Aug. 30: "Red Dawn." #2—Thru Aug. 30: "Dreamscape." #3—Program unavailable.

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Oxford Blues"; "The Dorm That Dripped Blood." #2—"The Karate Kid."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Oxford Blues." #2—"The Woman in Red."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Sheena." #2—"The Woman in Red."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Ghostbusters." #2—"Tightrope." #3—"The Jigsaw Man." #4—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Tightrope." #2—"The Woman in Red."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Oxford Blues."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Sheena." #2—"Red Dawn." #3—"Purple Rain."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"Oxford Blues." #2—"Red Dawn." #3—"Purple Rain." #4—"Sheena." #5—"Gremlins." #6—"The Woman in Red." #7—"Tightrope." #8—"Ghostbusters." #9—"The Karate Kid." #10—"Meatballs Part II." #11—"The Muppets Take Manhattan."

Brooklyn

201. **BAY RIDGE-FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Oxford Blues." #2—Thru Aug. 30: "The Dorm That Dripped Blood"; "The Philadelphia Experiment." Beg. Aug. 31: "Ninja Mission." #3—"Tightrope." #4—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31: "Chud." #5—Thru Aug. 30: "Red Dawn." Beg. Aug. 31: "Bolero."

202. **BAY RIDGE-LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"The Woman in Red." #2—"Sheena."

203. **BENSONHURST-BENSON—86th St. at 20th Ave.** 372-1617. #1—"Sheena." #2—"The Woman in Red."

205. **BENSONHURST-LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Oxford Blues." #2—"Indiana Jones and the Temple of Doom." #3—"Ghostbusters."

206. **BENSONHURST-MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"The Jigsaw Man." #2—"Tightrope." #3—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint." #4—Thru Aug. 30: "Revenge of the Nerds." Beg. Aug. 31: "Bolero."

208. **BOROUGH PARK-WALKER—18th Ave. at 64th St.** 232-4500. Thru Aug. 30: "Dreamscape." Beg. Aug. 31: "Revenge of the Nerds."

210. **BRIGHTON BEACH-OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—Thru Aug. 30: "The Dorm That Dripped Blood"; "Meatballs Part II." Beg. Aug. 31: "Flashpoint." #2—"The Woman in Red." #3—"Tightrope." #4—"Oxford Blues." #5—"The Jigsaw Man." #6—Thru Aug. 30: "Sheena." Beg. Aug. 31: "Bolero."

211. **BROOKLYN HEIGHTS-CINEMA—Henry St. at Orange.** 596-7070. #1—"Tightrope." #2—"The Woman in Red."

212. **CANARSIE-TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"Bachelor Party"; "Sheena." #2—"Tightrope." #3—"The Jigsaw Man"; "The Muppets Take Manhattan."

213. **COBBLE HILL-TWIN—Court St. at Butler.** 596-9113. #1—"Ghostbusters"; "The Muppets Take Manhattan." #2—"Oxford Blues"; "Breakin'."

223. **FLATLANDS-LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"The Woman in Red." #2—"Ghostbusters."

225. **FLATLANDS-RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Gremlins." #2—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint." #3—"Red Dawn." #4—"Revenge of the Nerds."

228. **GREENPOINT-CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Aug. 28: "Sheena"; "Things Are Tough All Over." Beg. Aug. 29: "Indiana Jones and the Temple of Doom."

231. **MIDWOOD-AVENUE U—At E. 16th St.** 336-1234. Thru Aug. 28: "The Karate Kid." Beg. Aug. 29: "Gremlins."

234. **MIDWOOD-RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"Purple Rain." #2—"Dreamscape." #3—"Oxford Blues." #4—"Ghostbusters." #5—"Tightrope."

235. **MIDWOOD-RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Aug. 28: "Cloak and Dagger." Beg. Aug. 29: "Romancing the Stone."

236. **PARK SLOPE-PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Aug. 30: "Red Dawn." #2—Program unavailable.

237. **RIDGEWOOD-RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Aug. 30: "Bachelor Party." Beg. Aug. 31: "Bolero." #2—"Tightrope." #3—"Ghostbusters."

Staten Island

300. **ELTINGVILLE-AMBOY—** 356-3800. #1—"Tightrope." #2—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Savage Streets."

303. **NEW DORP-HYLAN—** 351-6601. #1—"Ghostbusters." #2—"Sheena."

304. **NEW DORP-LANE—** 351-2110. "The Woman in Red."

305. **NEW DORP-RAE—** 979-0444. #1—"The Karate Kid." #2—"Tightrope."

306. **NEW DORP-RKO FOX PLAZA—** 987-6800. #1—"Oxford Blues." #2—"The Jigsaw Man."

307. **NEW SPRINGVILLE-ISLAND—** 761-6666. #1—"Revenge of the Nerds." #2—Thru Aug. 30: "Red Dawn." Beg. Aug. 31: "Bolero."

308. **NEW SPRINGVILLE-RKO RICHMOND—** 761-3103. "Dreamscape."

Queens

401. **ASTORIA-UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"The Jigsaw Man." #2—"Tightrope." #3—Thru Aug. 30: "Ghostbusters." Beg. Aug. 31: "Bolero." #4—Thru Aug. 30: "Purple Rain." Beg. Aug. 31: "Flashpoint."

402. **BAYSIDE-LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Tightrope." #2—"Ghostbusters."

403. **BAYSIDE-MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—"The Jigsaw Man." #2—"The Jigsaw Man." #3—"The Karate Kid." #4—Thru Aug. 30: "Red Dawn." Beg. Aug. 31: "Flashpoint."

406. **CORONA-PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Aug. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." Beg. Aug. 31: "Cannonball Run II"; "Superman II."

407. **DOUGLASTON-MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—"The Woman in Red." #2—"Revenge of the Nerds." #3—"Oxford Blues." #4—"Revenge of the Nerds." #5—"The Jigsaw Man." #6—"Bachelor Party." #7—"Dreamscape."

408. **ELMHURST-LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"The Woman in Red." #2—"Oxford Blues."

410. **FLUSHING-PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"The Woman in Red." #2—"Sheena." #3—"Ghostbusters." #4—"The Karate Kid."

411. **FLUSHING-RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—Thru Aug. 30: "Purple Rain." Beg. Aug. 31: "Savage Streets." #2—"Revenge of the Nerds." #3—"Tightrope."

412. **FLUSHING-RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"Ghostbusters." #2—"Oxford Blues." #3—Thru Aug. 30: "Gremlins." Beg. Aug. 31: "Flashpoint."

413. **FLUSHING-UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Dreamscape." #2—"Bachelor Party." #3—"The Philadelphia Experiment." #4—Thru Aug. 30: "Sheena." Beg. Aug. 31: "Bolero."

414. **FLUSHING-UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Oxford Blues." #2—"The Jigsaw Man."

416. **FOREST HILLS-CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—"Bachelor Party." #2—Thru Aug. 28: "Sheena." Beg. Aug. 29: "Indiana Jones and the Temple of Doom."

417. **FOREST HILLS-CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS-FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"The Karate Kid." #2—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Flashpoint."

419. **FOREST HILLS-LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Ghostbusters."

420. **FOREST HILLS-MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Jigsaw Man." #4—Thru Aug. 30: "Gremlins." Beg. Aug. 31: "Bolero."

422. **FRESH MEADOWS-CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—"Sheena"; "The Philadelphia Experiment." #2—"Oxford Blues." #3—"The Karate Kid." #4—"The Woman in Red." #5—"The Jigsaw Man."

423. **FRESH MEADOWS-RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—Thru Aug. 30: "Indiana Jones and the Temple of Doom." Beg. Aug. 31: "Bolero." #2—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint."

424. **GLEN OAKS-RKO—Union Tpke. at 255th St.** 347-7777. Thru Aug. 30: "Oxford Blues." Beg. Aug. 31: "Flashpoint."

426. **JACKSON HEIGHTS-BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Sheena." #2—Thru Aug. 30: "The Karate Kid." Beg. Aug. 31: "Oxford Blues." #3—Thru Aug. 30: "The Woman in Red." Beg. Aug. 31: "Bolero."

427. **JACKSON HEIGHTS-COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. #1—"The Jigsaw Man." #2—"Tightrope."

428. **JACKSON HEIGHTS-JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Bachelor Party." #2—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint." #3—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Bolero."

436. **KEW GARDENS HILLS-MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Aug. 28: "Cloak and Dagger"; "Streets of Fire." Beg. Aug. 29: "Indiana Jones and the Temple of Doom."

438. **MIDDLE VILLAGE-ARION—Metropolitan Ave. nr. 74th St.** 894-4183. "Sheena"; "The Neverending Story."

439. **OZONE PARK-CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Tightrope." #2—"The Jigsaw Man."

442. **REGO PARK-DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru Aug. 28: "The Last Starfighter"; "Streets of Fire."

443. **REGO PARK-LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—"The Dorm That Dripped Blood." #2—"Cloak and Dagger." #3—"The Jungle Book."

447. **ROCKAWAY PARK-SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—"Sheena"; "The Neverending Story"; "Police Academy." #2—"Oxford Blues"; "The Muppets Take Manhattan."

448. **SUNNYSIDE-CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"The Woman in Red." #2—"Sheena."

450. **WHITESTONE-CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Oxford Blues." #2—"The Woman in Red."

451. **WOODHAVEN-HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru Aug. 28: "The Last Starfighter"; "Streets of Fire."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE—** 223-2323. #1—"The Karate Kid." #2—"The Woman in Red."

501. **BALDWIN-RKO—** 223-9230. Thru Aug. 30: "Oxford Blues." Beg. Aug. 31: "Flashpoint."

502. **BELLEROSE-RKO—** 775-1351. Thru Aug. 28: "Once Upon a Time in America." Beg. Aug. 29: "Romancing the Stone."

511. **EAST MEADOW-FLICK—** 794-8008. Program unavailable.

512. **EAST MEADOW-MEADOWBROOK—** 731-2423. #1—"Tightrope." #2—"The Jigsaw Man." #3—"Purple Rain." #4—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Bolero."

517. **FLORAL PARK-RKO FLORAL—** 352-2280. Thru Aug. 30: "Tightrope." Beg. Aug. 31: "Bolero."

518. **FRANKLIN SQUARE-FRANLKIN—** 775-3257. #1—"Oxford Blues." #2—"The Jigsaw Man."

519. **GARDEN CITY-RKO ROOSEVELT FIELD—** 741-4007. #1—"Gremlins." #2—"Dreamscape." #3—"Indiana Jones and the Temple of Doom."

521. **GARDEN CITY PARK-RKO PARK EAST—** 741-8484. "Ghostbusters."

523. **GREAT NECK-SQUIRE—** 466-2020. #1—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31: "Bolero." #2—"Tightrope." #3—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint."

524. **HEWLETT-RKO—** 791-6768. Thru Aug. 28: "Once Upon a Time in America." Beg. Aug. 29: "Romancing the Stone."

526. **HICKSVILLE-HICKSVILLE—** 931-0749. #1—"Bachelor Party." #2—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Bolero."

528. **HICKSVILLE-MID-PLAZA NORTH—** 433-2400. "Revenge of the Nerds." **SOUTH—**"The Jigsaw Man."

529. **LAWRENCE-RKO—** 371-0203. #1—"The Karate Kid." #2—"Oxford Blues." #3—"Ghostbusters."

530. **LEVITTOWN-LEVITTOWN—** 731-0516. #1—Thru Aug. 28: "Red Dawn." Beg. Aug. 29: "Gremlins." #2—Thru Aug. 28: "Star Trek III: The Search for Spock." Beg. Aug. 29 (tent.): "Indiana Jones and the Temple of Doom."

531. **LEVITTOWN-LOEWS NASSAU—** 731-5400. #1—"Ghostbusters." #2—"The Woman in Red." #3—"The Muppets Take Manhattan"; "Meatballs Part II." #4—"Indiana Jones and the Temple of Doom." #5—"Oxford Blues." #6—"The Karate Kid."

532. **LONG BEACH-LIDO—** 432-0056. Thru Aug. 28: "Breakin'"; "Against All Odds." Beg. Aug. 29: "Gremlins."

533. **LYNBROOK-LYNBOOK—** 593-1033. #1—"The Philadelphia Experiment." #2—"The Jigsaw Man." #3—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Bolero." #4—Thru Aug. 30: "Purple Rain." Beg. Aug. 31: "Flashpoint."

534. **LYNBROOK-STUDIO ONE—** 599-1444. Thru Aug. 30: "Erendira."

535. **MALVERNE-TWIN—** 599-6966. #1—Thru Aug. 28: "Best Defense." Beg. Aug. 29: "Indiana Jones and the Temple of Doom." #2—Thru Aug. 28: "Cloak and Dagger." Beg. Aug. 29: "Gremlins."

536. **MANHASSET-MANHASSET—** 627-7887. #1—"Bachelor Party." #2—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "The Jigsaw Man." #3—"L'Eté Meurtrier."

537. **MANHASSET-RKO CINEMA—** 627-1300. "Another Country."

540. **MASSAPEQUA-PEQUA—** 799-6464. "Ghostbusters."

541. **MASSAPEQUA-THE MOVIES AT SUNRISE MALL—** 795-2244. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Karate Kid." #4—"Gremlins." #5—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint." #6—"Purple Rain." #7—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Bolero." #8—"Sheena." #9—"The Woman in Red."

543. **MERRICK-HOLIDAY PARK—** 546-1271. #1—"Tightrope." #2—"Ghostbusters."

544. **MERRICK-MALL—** 523-4424. Program unavailable.

545. **NEW HYDE PARK-HERRICKS—** 747-0555. #1—"The Woman in Red." #2—"The Karate Kid."

547. **OCEANSIDE-OCEANSIDE—** 536-7565. #1—Thru Aug. 30: "Red Dawn." #2—Thru Aug. 30: "The Neverending Story."

548. **OLD BETHPAGE-CINE CAPRI—** 752-1610. "Cloak and Dagger."

550. **PLAINVIEW-OLD COUNTRY—** 931-4242. #1—"Ghostbusters." #2—"The Woman in Red."

551. **PLAINVIEW-RKO MORTON VILLAGE—** 938-2323. Thru Aug. 30: "Sheena." Beg. Aug. 31: "Savage Streets."

552. **PLAINVIEW-RKO TWIN—** 931-1333. #1—"The Karate Kid." #2—"Oxford Blues."

554. **PORT WASHINGTON-MOVIES—** 944-6200. #1—"Tightrope." #2—"The Woman in Red." #3—"Oxford Blues."

557. **ROCKVILLE CENTRE-RKO FANTASY—** 764-8000. "Sheena."

558. **ROCKVILLE CENTRE-RKO TWIN—** 678-3121. #1—Thru Aug. 30: "Tightrope." Beg. Aug. 31: "Savage Streets." #2—"Bachelor Party."

559. **ROSLYN-ROSLYN—** 621-8488. #1—"Ghostbusters." #2—"The Karate Kid."

561. **SYOSSET-SYOSSET—** 921-5810. #1—"Dreamscape." #2—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint." #3—"Tightrope."

562. **SYOSSET-UA CINEMA 150**— 364-0700. "Red Dawn."

566. **VALLEY STREAM-RKO GREEN ACRES**— 561-2100. #1—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint." #2—"Dreamscape." #3—"Revenge of the Nerds."

567. **VALLEY STREAM-SUNRISE**— 825-5700. #1—"Tightrope." #2—"Sheena." #3—"Gremlins." #4—"The Jigsaw Man." #5—"The Karate Kid." #6—"Purple Rain." #7—"Red Dawn." #8—"Oxford Blues." #9—"The Woman in Red." #10—"Ghostbusters." #11—"The Philadelphia Experiment."

571. **WANTAGH-RKO**— 781-6969. "The Jigsaw Man."

573. **WESTBURY-DRIVE-IN**— 334-3400. #1—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31 (tent.): "Ninja Mission." #2—"Tightrope." #3—Thru Aug. 30: "Ghostbusters." Beg. Aug. 31: "Flashpoint."

574. **WESTBURY-WESTBURY**— 333-1911. #1—Thru Aug. 30: "The Neverending Story." #2—Thru Aug. 30: "Finian's Rainbow."

Suffolk County

601. **BABYLON-BABYLON**— 669-3399. "The Jigsaw Man."

602. **BABYLON-RKO**— 669-0700. #1—"Dreamscape." #2—"Ghostbusters."

603. **BABYLON-SOUTH BAY**— 587-7676. #1—"Red Dawn." #2—"Purple Rain." #3—"The Woman in Red."

604. **BAY SHORE-CINEMA**— 665-1722. "Revenge of the Nerds."

606. **BAY SHORE-LOEWS SOUTH SHORE MALL**— 666-4000. #1—"Tightrope." #2—"The Philadelphia Experiment."

608. **BAY SHORE-SUNRISE DRIVE-IN**— 665-1111. #1—Thru Aug. 30: "Bachelor Party." Beg. Aug. 31: "Flashpoint." #2—Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "The Jigsaw Man."

609. **BRENTWOOD-BRENTWOOD**— 273-3900. Thru Aug. 28: "Cannonball Run II"; "The Muppets Take Manhattan." Beg. Aug. 29: "Indiana Jones and the Temple of Doom."

612. **CENTER MORICHES-CENTER**— 878-2100. Thru Aug. 28: "The Neverending Story." Beg. Aug. 29: "Gremlins."

613. **CENTEREACH-CENTEREACH**— 588-0088. "Bachelor Party."

614. **COMMACK-DRIVE-IN**— 499-2900. Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31: "Tightrope."

616. **COMMACK-MULTIPLEX**— 462-6953. #1—"Gremlins." #2—"Purple Rain." #3—"Tightrope." #4—"Oxford Blues." #5—"The Karate Kid." #6—"Indiana Jones and the Temple of Doom." #7—"The Woman in Red." #8—"Red Dawn." #9—"Sheena." #10—"The Jigsaw Man." #11—"Meatballs Part II." #12—"The Muppets Take Manhattan."

617. **COMMACK-RKO**— 499-4545. #1—"Ghostbusters." #2—"Revenge of the Nerds."

618. **COPIAGUE-JOHNNY ALL-WEATHER DRIVE-IN**— 842-4258. Thru Aug. 30: "Tightrope." Beg. Aug. 31: "Bolero."

621. **CORAM-PINE**— 698-6442. #1—"Purple Rain." #2—"Red Dawn."

622. **DEER PARK-DEER PARK**— 667-2440. "Ghostbusters."

625. **EAST HAMPTON-CINEMAS**— 324-0448. #1—"Tightrope." #2—"The Jigsaw Man." #3—"Ghostbusters." #4—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Bolero." #5—"Revenge of the Nerds."

626. **EAST NORTHPORT-LARKFIELD**— 261-0043. "Oxford Blues."

627. **EAST SETAUKET-RKO FOX**— 473-2400. Thru Aug. 30: "Meatballs Part II." Beg. Aug. 31: "Flashpoint."

628. **ELWOOD-ELWOOD**— 499-7800. #1—"The Philadelphia Experiment." #2—"Oxford Blues."

629. **FARMINGVILLE-COLLEGE PLAZA**— 698-2200. #1—"Sheena." #2—Tent.: "The Karate Kid."

630. **GREENPORT-GREENPORT**— 477-0500. Thru Aug. 30: "Red Dawn." Beg. Aug. 31 (tent.): "Tightrope."

632. **HUNTINGTON-RKO SHORE**— 421-5200. #1—"Ghostbusters." #2—"Sheena"; "Meatballs Part II." #3—"Oxford Blues." #4—Thru Aug. 30: "Revenge of the Nerds." Beg. Aug. 31: "Flashpoint."

633. **HUNTINGTON-RKO WHITMAN**— 423-1300. "Tightrope."

634. **HUNTINGTON-RKO YORK**— 421-3911. Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31: "Bolero."

635. **ISLIP-ISLIP**— 581-5200. #1—"Oxford Blues"; "The Muppets Take Manhattan." #2—"Sheena"; "Purple Rain." #3—"The Woman in Red."

637. **LAKE GROVE-RKO SMITH HAVEN MALL**— 724-9550. "Tightrope."

638. **LAKE RONKONKOMA-LAKESIDE**— 981-7100. Program unavailable.

639. **LINDENHURST-LINDENHURST**— 888-5400. Thru Aug. 28: "The Natural"; "The Muppets Take Manhattan." Beg. Aug. 29: "Gremlins."

640. **MATTITUCK-MATTITUCK**— 298-4405. #1—"Oxford Blues." #2—"The Jigsaw Man." #3—"Sheena"; "Purple Rain."

641. **MONTAUK-THE MOVIES**— 668-2393. Thru Aug. 30: "Red Dawn."

642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. "The Jigsaw Man." **OUTDOOR**—Thru Aug. 30: "The Karate Kid." Beg. Aug. 31: "Flashpoint."

643. **NORTH BABYLON-NORTH BABYLON**— 667-2495. #1—"Oxford Blues." #2—"Sheena."

644. **NORTHPORT-NORTHPORT**— 261-8600. Thru Aug. 28: "The Natural"; "The Muppets Take Manhattan." Beg. Aug. 29: "Gremlins."

645. **OAKDALE-OAKDALE**— 589-8118. Thru Aug. 28: "Cloak and Dagger." Beg. Aug. 29 (tent.): "Gremlins."

646. **OCEAN BEACH-COMMUNITY**— 583-5184. Aug. 27-28: "La Balance." Aug. 29-30: "The Bounty." Aug. 31-Sept. 1: "Star Trek III: The Search for Spock."

648. **PATCHOGUE-PATCHOGUE**— 475-0601. #1—"Red Dawn." #2—"Tightrope." #3—Thru Aug. 30: "Purple Rain." Beg. Aug. 31: "Bolero."

649. **PATCHOGUE-RKO PLAZA**— 475-5225. #1—"Ghostbusters." #2—"The Jigsaw Man."

650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**— 363-7200. "Dreamscape." **OUTDOOR**—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31: "Ninja Mission."

651. **PATCHOGUE-SUNWAVE**— 475-7766. #1—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Flashpoint." #2—"Gremlins."

653. **PORT JEFFERSON-MINI EAST**— 928-6555. "Tightrope." **WEST**—"The Jigsaw Man."

654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**— 473-1200. Thru Aug. 28: "Once Upon a Time in America." Beg. Aug. 29: "Romancing the Stone."

655. **RIVERHEAD-SUFFOLK**— 727-3133. "Red Dawn."

656. **ROCKY POINT-DRIVE-IN**— 744-8900. Thru Aug. 30: "Ghostbusters." Beg. Aug. 31: "The Jigsaw Man."

657. **SAG HARBOR-SAG HARBOR**— 725-0010. Thru Aug. 30: "Under the Volcano." Beg. Aug. 31: "Carmen."

658. **SAYVILLE-SAYVILLE**— 589-0232. #1—"Oxford Blues"; "The Muppets Take Manhattan." #2—"Sheena"; "The Karate Kid." #3—"The Woman in Red."

659. **SHIRLEY-DRIVE-IN**— 281-5444. Thru Aug. 30: "Tightrope." Beg. Aug. 31: "Flashpoint."

660. **SHIRLEY-TWIN**— 281-4466. #1—Thru Aug. 28: "The Neverending Story." Beg. Aug. 29: "Gremlins." #2—"Bachelor Party."

662. **SMITHTOWN-SMITHTOWN**— 265-1551. "Dreamscape."

663. **SOUTHAMPTON-SOUTHAMPTON**— 283-1300. #1—"The Woman in Red." #2—"Indiana Jones and the Temple of Doom." #3—"Bachelor Party."

664. **STONY BROOK-LOEWS**— 751-2300. #1—"Oxford Blues." #2—"Ghostbusters." #3—"The Woman in Red."

666. **WEST ISLIP-TWIN**— 669-2626. #1—"The Karate Kid." #2—"Bachelor Party."

667. **WESTHAMPTON-HAMPTON ARTS**— 288-2600. #1—"Sheena"; "Oxford Blues." #2—"The Woman in Red"; "The Muppets Take Manhattan."

668. **WESTHAMPTON-WESTHAMPTON**— 288-1500. Thru Aug. 30: "Dreamscape." Beg. Aug. 31: "Flashpoint."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**— 234-7300. #1—Thru Aug. 30: "Oxford Blues." Beg. Aug. 31: "Bolero." #2—Thru Aug. 30: "The Woman in Red." Beg. Aug. 31: "Flashpoint."

701. **BEDFORD VILLAGE-CINEMA 22**— 234-9577. "Tightrope."

702. **BRONXVILLE-BRONXVILLE**— 961-4030. #1—"Ghostbusters." #2—"The Karate Kid." #3—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Flashpoint."

705. **GREENBURGH-CINEMA 100**— 946-4680. #1—Thru Aug. 30: "Sheena." Beg. Aug. 31: "Flashpoint." #2—"The Karate Kid."

707. **HARRISON-SILVER SCREEN**— 835-2961. Thru Aug. 28: "Privates on Parade." Aug. 29-31: "El Norte." Sept. 1-4: "Carmen"; "Blood Wedding."

708. **HARTSDALE-CINEMA**— 428-2200. #1—"The Woman in Red." #2—Thru Aug. 30: "Oxford Blues." #3—Program unavailable. #4—"Ghostbusters."

709. **LARCHMONT-PLAYHOUSE**— 834-3001. "The Jigsaw Man."

710. **MAMARONECK-PLAYHOUSE**— 698-2200. #1—"Tightrope." #2—"Bachelor Party." #3—Thru Aug. 30: "Sheena." Beg. Aug. 31: "Flashpoint." #4—Tent.: "Purple Rain."

711. **MOUNT KISCO-MOUNT KISCO**— 666-6900. #1—Thru Aug. 30: "Sheena." Beg. Aug. 31: "The Woman in Red." #2—"Ghostbusters."

714. **NEW ROCHELLE-RKO PROCTORS**— 632-1100. #1—"Gremlins." #2—"Oxford Blues." #3—"Sheena." #4—"Purple Rain." #5—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31: "Flashpoint." #6—Thru Aug. 30: "Red Dawn." Beg. Aug. 31: "Bolero." #7—"Ghostbusters."

715. **NEW ROCHELLE-TOWN**— 632-4000. "Tightrope."

716. **OSSINING-ARCADIAN**— 941-5200. #1—"Tightrope." #2—Thru Aug. 30: "Bachelor Party"; "Sheena."

717. **PEEKSKILL-BEACH**— 737-6262. #1—"The Woman in Red." #2—"Red Dawn." #3—"Ghostbusters." #4—"Revenge of the Nerds."

719. **PEEKSKILL-WESTCHESTER MALL**— 528-8822. #1—Program unavailable. #2—"Tightrope." #3—Thru Aug. 30: "Oxford Blues." #4—"Dreamscape."

720. **PELHAM-PICTURE HOUSE**— 738-3160. Thru Aug. 30: "The Neverending Story."

721. **PLEASANTVILLE-ROME**— 769-0720. #1—Program unavailable. #2—Program unavailable.

722. **RYE-RYE RIDGE**— 939-8177. #1—"Oxford Blues." #2—"The Woman in Red."

723. **SCARSDALE-FINE ARTS**— 723-6699. "Another Country."

724. **SCARSDALE-PLAZA**— 725-0078. "Bachelor Party."

727. **WHITE PLAINS-GALLERIA**— 997-8198. #1—"Tightrope." #2—"Revenge of the Nerds."

728. **WHITE PLAINS-UA CINEMA**— 946-2820. "Dreamscape."

730. **YONKERS-CENTRAL PLAZA**— 793-3232. #1—Thru Aug. 30: "Red Dawn." #2—"Dreamscape."

731. **YONKERS-KENT**— 237-3440. #1—Thru Aug. 28: "Sheena"; "Meatballs Part II." Beg. Aug. 29: "Indiana Jones and the Temple of Doom." #2—Thru Aug. 30: "The Last Starfighter." Beg. Aug. 31: "Bolero."

732. **YONKERS-MOVIELAND**— 793-0002. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"Purple Rain." #4—"The Jigsaw Man."

733. **YONKERS-PARK HILL**— 969-4477. #1—"The Dorm That Dripped Blood." #2—"Oxford Blues." #3—"Sheena."

735. **YORKTOWN HEIGHTS-TRIANGLE**— 245-7555. #1—"The Jigsaw Man." #2—Program unavailable.

Rockland County

740. **BLAUVELT-NYACK DRIVE-IN**— 358-1844. Thru Aug. 30: "Tightrope." Beg. Aug. 31: "Flashpoint."

742. MONSEY-ROCKLAND DRIVE-IN— 356-4040. "Oxford Blues"; "Breakin'."

743. NANUET-MALL— 623-6336. Program unavailable.

744. NANUET-ROUTE 59— 623-3355. "Red Dawn."

745. NANUET-THE MOVIES— 623-0211. #1—"Purple Rain." #2—"Ghostbusters." #3—"Meatballs Part II." #4—"The Karate Kid." #5—"The Woman in Red." #6—"The Muppets Take Manhattan."

746. NEW CITY-TOWN— 634-5100. #1—"Tightrope." #2—"Oxford Blues."

747. NEW CITY-UA CINEMA 304— 634-8200. #1—Thru Aug. 30: "Revenge of the Nerds." Beg. Aug. 31 (tent.): "Bolero." #2—"The Jigsaw Man."

748. NYACK-CINEMA EAST— 358-6631. "The Philadelphia Experiment."

750. ORANGEBURG-303 DRIVE-IN— 359-2021. Tent.: "The Jigsaw Man"; "Lassiter."

751. PEARL RIVER-CENTRAL— 735-2530. "Bachelor Party."

752. PEARL RIVER-PEARL RIVER— 735-6500. "Oxford Blues."

754. SPRING VALLEY-CINEMA 45— 352-1445. "Dreamscape."

755. STONY POINT-9 W CINEMA— 942-0303. "The Woman in Red."

756. SUFFERN-LAFAYETTE— 357-6030. "Indiana Jones and the Temple of Doom."

758. WEST HAVERSTRAW-PLAZA— 947-2220. "Red Dawn."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD-FINE ARTS— 775-0070. #1—"Revenge of the Nerds." #2—"Dreamscape."

774. DANBURY-CINE— 743-2200. #1—"The Woman in Red." #2—"The Karate Kid." #3—"Oxford Blues."

775. DANBURY-CINEMA— 748-2923. #1—"Tightrope." #2—"Ghostbusters."

777. DANBURY-PALACE— 748-7496. #1—Thru Aug. 30: "Red Dawn." Beg. Aug. 31 (tent.): "Bolero." #2—"Purple Rain." #3—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31 (tent.): "Flashpoint."

778. DARIEN-PLAYHOUSE— 655-0100. "The Karate Kid."

779. FAIRFIELD-COMMUNITY— 255-6555. #1—"The Karate Kid." #2—"The Jungle Book"; "Splash."

780. FAIRFIELD-COUNTY— 334-1411. "Red Dawn."

781. GREENWICH-CINEMA— 869-6030. #1—"Revenge of the Nerds." #2—"Dreamscape."

782. GREENWICH-PLAZA— 869-4030. #1—"The Karate Kid." #2—"Gremlins." #3—"The Woman in Red."

783. NEW CANAAN-PLAYHOUSE— 966-0600. "Ghostbusters."

784. NORWALK-CINEMA— 838-4504. #1—"Red Dawn." #2—"The Woman in Red."

785. NORWALK-NORWALK— 866-9202. "Purple Rain."

788. SOUTH NORWALK-SONO— 866-9202. Thru Aug. 28: "Le Crabe Tambour." Aug. 29-31: "The Dresser"; "Richard III." Sept. 1-4: "Sugar Cane Alley."

789. SPRINGDALE-STATE— 325-0250. Thru Aug. 30: "Indiana Jones and the Temple of Doom"; "The Muppets Take Manhattan." Beg. Aug. 31: "Gremlins."

790. STAMFORD-AVON— 324-9205. #1—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31 (tent.): "Bolero." #2—Thru Aug. 30: "Sheena." Beg. Aug. 31 (tent.): "Flashpoint."

791. STAMFORD-CINEMA— 324-3100. #1—"Red Dawn." #2—"Ghostbusters." #3—"Purple Rain."

792. STAMFORD-PARK PLACE— 323-1600. #1—Thru Aug. 30: "Terms of Endearment." #2—Thru Aug. 30: "Fanny & Alexander."

793. STAMFORD-RIDGEWAY— 323-5000. #1—"Tightrope." #2—"Oxford Blues."

794. TRUMBULL-TRANS-LUX— 374-0462. #1—"Ghostbusters." #2—"Tightrope." #3—"Red Dawn."

795. WESTPORT-FINE ARTS— 227-3324. #1—"Ghostbusters." #2—"Revenge of the Nerds." #3—227-9619. "The Jigsaw Man." #4—226-6666. "Oxford Blues."

796. WESTPORT-POST— 227-0500. "The Philadelphia Experiment."

798. WILTON-CINEMA— 762-5678. "Tightrope."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN— 997-6873. #1—"Ghostbusters." #2—Thru Aug. 30: "Oxford Blues." #3—Thru Aug. 28: "The Jungle Book." Beg. Aug. 29: *"Indiana Jones and the Temple of Doom."*

801. HARRISON-WARNER— 482-8550. #1—"Tightrope." #2—Thru Aug. 30: "Sheena."

803. JERSEY CITY-HUDSON PLAZA— 433-1100. #1—Thru Aug. 30: "Bachelor Party." #2—Thru Aug. 30: "The Woman in Red." Beg. Aug. 31: "The Karate Kid."

804. JERSEY CITY-LOEWS— 653-4600. #1—"Ghostbusters." #2—"Sheena." #3—"Oxford Blues."

806. SECAUCUS-LOEWS HARMON COVE— 866-1000. #1—"The Jigsaw Man." #2—"Tightrope." #3—"Ghostbusters." #4—"The Karate Kid."

807. SECAUCUS-LOEWS MEADOW— 866-6161. #1—"The Philadelphia Experiment." #2—"Purple Rain." #3—"Red Dawn." #4—"The Woman in Red." #5—"Oxford Blues." #6—"Gremlins."

809. WEST NEW YORK-MAYFAIR— 865-2010. Thru Aug. 28: "Red Dawn"; "Breakin'." Beg. Aug. 29: "Gremlins."

Essex County

810. BLOOMFIELD-CENTER— 748-7900. "Ghostbusters."

811. BLOOMFIELD-RKO ROYAL— 748-3555. #1—Thru Aug. 30: "The Woman in Red." Beg. Aug. 31: "Savage Streets." #2—"Gremlins."

813. CEDAR GROVE-CINEMA 23— 239-1462. Tent.: "Red Dawn."

817. LIVINGSTON-COLONY— 992-0800. "The Jigsaw Man."

818. MAPLEWOOD-MAPLEWOOD— 763-3100. Thru Aug. 28: "Ghostbusters." Beg. Aug. 29: "Indiana Jones and the Temple of Doom."

819. MILLBURN-RKO— 376-0800. #1—"Oxford Blues." #2—"The Jigsaw Man."

821. MONTCLAIR-CLARIDGE— 746-5564. #1—"Oxford Blues." #2—"The Karate Kid." #3—Thru Aug. 30: "The Jigsaw Man." Beg. Aug. 31: "Erendira."

822. MONTCLAIR-WELLMONT— 783-9500. #1—Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Bolero." #2—"Tightrope." #3—"Purple Rain."

825. NUTLEY-FRANKLIN— 667-1777. #1—Thru Aug. 30 (tent.): "Red Dawn." #2—Thru Aug. 30 (tent.): "Sheena." #3—"Oxford Blues."

827. UPPER MONTCLAIR-BELLEVUE— 744-1455. #1—"Dreamscape." #2—"Ghostbusters." #3—Thru Aug. 30: "Bachelor Party." Beg. Aug. 31: "Flashpoint."

828. VERONA-VERONA— 239-0880. Thru Aug. 30: "The Natural"; "The Muppets Take Manhattan." Beg. Aug. 31: "Bolero."

830. WEST ORANGE-ESSEX GREEN— 731-7755. #1—"Tightrope." #2—"Revenge of the Nerds." #3—"The Woman in Red."

Union County

840. BERKELEY HEIGHTS-BERKELEY— 464-8888. Thru Aug. 28: "Star Trek III: The Search for Spock." Beg. Aug. 29: "Gremlins."

841. CRANFORD-RKO— 276-9120. #1—Thru Aug. 30: "The Karate Kid." Beg. Aug. 31: "Bolero." #2—"Sheena."

842. ELIZABETH-ELMORA— 352-3483. "Sheena."

846. LINDEN-TWIN— 925-9787. #1—Thru Aug. 30: "Oxford Blues." Beg. Aug. 31: "Bolero." #2—Thru Aug. 30: "Red Dawn."

848. ROSELLE PARK-PARK— 245-0358. "Oxford Blues."

849. SUMMIT-STRAND— 273-3900. "The Woman in Red."

851. UNION-FIVE POINTS— 964-3466. "Tightrope."

852. UNION-LOST PICTURE SHOW— 964-4497. Thru Aug. 30: "The Big Chill." Beg. Aug. 31 (tent.): "Flashpoint."

854. UNION-RKO— 686-4373. #1—*"Ghostbusters."* #2—"Bachelor Party."

857. WESTFIELD-RIALTO— 232-1288. #1—Thru Aug. 30: "Meatballs Part II"; "The Muppets Take Manhattan." Beg. Aug. 31: "Flashpoint." #2—"The Jigsaw Man." #3—Tent.: "The Philadelphia Experiment."

858. WESTFIELD-TWIN— 654-4720. #1—"The Woman in Red." #2—Program unavailable.

Bergen County

860. BERGENFIELD-BERGENFIELD— 385-1600. Thru Aug. 30: "Oxford Blues." Beg. Aug. 31: "Bolero."

861. CLOSTER-CLOSTER— 768-8800. Thru Aug. 30: "The Woman in Red." Beg. Aug. 31: "Flashpoint."

862. EDGEWATER-LOEWS SHOWBOAT— 941-3660. #1—"Purple Rain." #2—"Sheena." #3—"The Woman in Red." #4—"The Jigsaw Man."

863. EMERSON-TOWN— 261-1000. "Ghostbusters."

864. FAIR LAWN-HYWAY— 796-1717. #1—Thru Aug. 30: "The Philadelphia Experiment"; "The Muppets Take Manhattan." Beg. Aug. 31: "Bolero." #2—"The Jigsaw Man."

866. FAIRVIEW-TWIN— 941-2424. #1—"Meatballs Part II." #2—"Oxford Blues."

867. FORT LEE-LINWOOD— 944-6900. #1—"Tightrope." #2—Thru Aug. 30: "Red Dawn." Beg. Aug. 31: "Bolero."

868. FORT LEE-SHARON— 224-0202. "Ghostbusters."

873. OAKLAND-TWIN— 337-4478. #1—"Ghostbusters." #2—"Tightrope."

874. PALISADES PARK-PARK LANE— 944-1086. #1—Thru Aug. 30: "The Neverending Story." #2—Thru Aug. 30: "Cloak and Dagger."

875. PARAMUS-BERGEN MALL— 845-4449. Thru Aug. 30: "The Philadelphia Experiment." Beg. Aug. 31: "Bolero."

876. PARAMUS-CINEMA 35— 845-5070. "The Jigsaw Man."

878. PARAMUS-RKO ROUTE 4— 487-7909. #1—"Tightrope." #2—"Meatballs Part II"; "Sheena." #3—Thru Aug. 30: "Indiana Jones and the Temple of Doom." Beg. Aug. 31: "Flashpoint." #4—"Bachelor Party." #5—"Red Dawn." #6—"Revenge of the Nerds." #7—"Oxford Blues." #8—"Ghostbusters." #9—"The Woman in Red." #10—"Dreamscape."

879. PARAMUS-RKO ROUTE 17— 843-3830. #1—"The Karate Kid." #2—"Purple Rain." #3—"Gremlins."

880. RAMSEY-CINEMA— 825-2090. "Oxford Blues."

882. RIDGEFIELD PARK-RIALTO— 641-2115. "The Woman in Red."

883. RIDGEWOOD-RKO WARNER— 444-1234. #1—"Sheena." #2—"Ghostbusters." #3—"The Karate Kid." #4—"Indiana Jones and the Temple of Doom."

885. RUTHERFORD-WILLIAMS CENTER— 933-3700. #1—Thru Aug. 30: "The Neverending Story." #2—Thru Aug. 30: "The Muppets Take Manhattan."

886. TEANECK-MOVIE CITY— 836-3334. #1—Thru Aug. 30: "Grandview, U.S.A." #2—Thru Aug. 30: "The Jungle Book." #3—Thru Aug. 30: "Splash." #4—Thru Aug. 30: "Romancing the Stone." #5—Thru Aug. 30: "The Neverending Story." #6—"Kuni Lemel in Tel Aviv." #7—"Entre Nous."

887. TENAFLY-BERGEN— 567-0004. "Sheena"; "Oxford Blues."

888. WASHINGTON TOWNSHIP-CINEMA— 666-2221. "Tightrope."

889. WESTWOOD-PASCACK— 664-3200. "Red Dawn."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE	
G:	General Audiences. All ages admitted
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★	New films recommended by *New York*'s critic.

ANOTHER COUNTRY—(1hr. 30m., '84) Julian Mitchell, adapting his 1981 London stage success, has tried to re-create the moral atmosphere of the Eton-Harrow-Winchester world of the early 1930s—the atmosphere of beauty, privilege, and hypocrisy that drove an upper-class homosexual like Guy Burgess (called Guy Bennett in the movie) into becoming a Soviet agent. Eager to be selected to the Gods (the school's elite society), Guy (Rupert Everett) makes the social error of falling seriously in love with another boy. And so he is censured by friends and rivals, many of whom, in traditional British public-school style, have fleetingly engaged in sexual play with boys themselves. But did Burgess really take the little world of school politics and status so seriously? The movie is anything but convincing as an explanation of a career like Burgess's, but it's still absorbing—handsome to look at, well written, deftly played. Dir. Marek Kanievska. R. 62, 537, 723

ANOTHER TIME, ANOTHER PLACE—(1hr. 41m., '84) During World War II, a young married woman in an isolated Scottish farming community falls passionately in love with an Italian prisoner of war. With Phyllis Logan, Giovanni Mauriello, Paul Young. Dir. Michael Radford. R. 86

BACHELOR PARTY—(1hr. 51m., '84) A young man's friends give him a pre-nuptial bash that he and his bride-to-be will never forget. With Tom Hanks, Adrian Zmed, William Tepper, Tawny Kitaen. Dir. Neal Israel. R. 21, 32, 212, 237, 407, 413, 416, 428, 526, 536, 558, 608, 613, 660, 663, 666, 710, 716, 724, 751, 803, 827, 854, 878

BOLERO—(1hr. 46m., '84) Bo Derek stars as a rich young student in the 1920s who journeys to Morocco and Spain for erotic adventures. With George Kennedy, Andrea Occhipinti, Ana Obregon. Dir. John Derek. 16, 41, 46, 78, 97, 201, 206, 210, 237, 307, 401, 413, 420, 423, 426, 428, 512, 517, 523, 526, 533, 541, 618, 625, 634, 648, 700, 714, 731, 747, 777, 790, 822, 828, 841, 846, 860, 864, 867, 875

BOSTONIANS, THE—(2hrs. '84) Henry James's masterly novel—one of the most brilliant American books—has been made into a tame and solemn movie by the inescapable trio of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (screenwriter). The wealthy feminist Olive Chancellor (Vanessa Redgrave), an example of Boston earnestness and refinement at its most life-denying, does battle with the romantic reactionary Southerner, Basil Ransom (Christopher Reeve). Both of them strive to dominate and possess Verena Tarrant (Madeleine Potter), a beautiful, vibrant young woman with an almost supernatural gift for public speaking. In the novel, James satirizes both sides, but the glittering malice that makes the book so entertaining is hardly present in the movie, and though the Back Bay and New York interiors are beautifully furnished and lighted, one grows weary. When the story moves to Cape Cod, the suffering of Olive, a repressed lesbian, gains in interest and pathos now that it has physical expression—Redgrave, who is marvelous, extends her magnificent arms and neck. Christopher Reeve, however, is too smooth and pleased with himself, and Madeleine Potter, coy and pert, is a disaster as Verena. With Nancy Marchand and Jessica Tandy. Cinematography by Walter Lassally. 62

CAL—(1hr. 42m., '84) A Catholic teenager in Northern Ireland becomes caught up in events and circumstances over which he has little or no control. With Helen Mirren, John Lynch, Donal McCann, John Kavanagh, Ray McAnally. Music by Mark Knopfler. Dir. Pat O'Connor. R. 70

CAREFUL HE MIGHT HEAR YOU—(1hr. 56m., '83) In Australia in the 1930s, a young boy becomes a pawn in an angry custody battle between two of his late mother's sisters. With Wendy Hughes, Robyn Nevin, John Hargreaves, Nicholas Gledhill. Dir. Carl Schultz. 56

CLOAK AND DAGGER—(1hr. 40m., '84) A young boy with a superheroic friend and an active imagination accidentally stumbles across an espionage plot. With Henry Thomas, Dabney Coleman, Michael Murphy. Dir. Richard Franklin. PG. 37, 235, 436, 443, 535, 548, 645, 874

DREAMSCAPE—(1hr. 38m., '84) A young man with psychic powers discovers a fantastic world of adventure when he learns how to enter other people's dreams. With Dennis Quaid, Kate Capshaw, Max Von Sydow, Christopher Plummer, Eddie Albert, David Patrick Kelly. Dir. Joseph Ruben. PG-13. 30, 54, 100, 208, 234, 308, 407, 413, 519, 561, 566, 602, 650, 662, 668, 719, 728, 730, 754, 773, 781, 827, 878

★ **ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. 88, 886

ERENDIRA—(1hr. 39m., '84) In Spanish, Eng. subtitles. In a world both magical and real, a strange old woman forces her beautiful fourteen-year-old granddaughter into prostitution and travels with her throughout the countryside. Story and screenplay by Gabriel Garcia Marquez. With Irene Papas, Claudia Ohana. Dir. Ruy Guerra. 16, 534, 821

★ **FIRST NAME: CARMEN**—(1hr. 25m., '84) In French, Eng. subtitles. In this modern retelling of the Carmen story, Jean-Luc Godard and his collaborator, screenwriter Anne-Marie Miéville, have captured the essence of erotic feverishness. The very young Dutch actress Maruschka Detmers, who has arrived at that time in her life when nothing but sex seems to be going on in her face, plays Carmen X, a girl with vague plans to rob banks and kidnap millionaires. In the middle of a heist, Carmen makes a bank guard, Joseph (Jacques Bonnaffé), into an accomplice, and he becomes her lover and patsy. Together they shack up in a seaside apartment belonging to an ill, out-of-it film director called Jean-Luc Godard (and played, in a muzzy trance, by Godard himself). Godard poses the lovers in silhouette, near the windows, and Raoul Coutard's cinematography is soft and shadowy; some of the most palpably sexual moments are merely long-held shots of the lovers standing near each other and not speaking. Meanwhile, the music—not Bizet, but Beethoven's string quartets—binds together the moods of languor and violent arousal. The movie isn't pornographic; there's no culmination, no release, just desire as obsession and doom, alternating with comical, bumbling scenes of violence. An odd, unsettling movie, fitfully very powerful. 86

FLASHPOINT—(1hr. 35m., '84) An action-adventure story about two law enforcers who stumble on a secret that may cost them their lives. With Kris Kristofferson, Treat Williams, Tess Harper, Rip Torn. Dir. Bill Tannen. R. 23, 37, 58, 82, 97, 109, 206, 210, 225, 401, 403, 412, 418, 423, 424, 428, 501, 523, 533, 541, 561, 566, 573, 608, 627, 632, 642, 651, 659, 668, 700, 702, 705, 710, 714, 740, 777, 790, 827, 852, 857, 861, 878

4TH MAN, THE—(1hr. 44m., '84) In Dutch, Eng. subtitles. The Dutch director Paul Verhoeven has taken a juicy premise and mucked it up with pretentious religious imagery. The movie is about a writer of gothic thrillers who has an affair with a mysterious and beautiful woman because he wants to get close to the woman's regular lover, a man whose picture he sees in her bedroom. As the writer, Jeroen Krabbé is amusingly swinish; he has some of the ratlike intensity of Dirk Bogarde in his glory days, but more body and fewer manners. Renée Soutendijk is beautiful as the slightly androgynous blonde mystery lady, but she has an impossible role—she's a temptress, it turns out, who lures men to their death. The blasphemous Catholic imagery—spiders crawling across crucifixes, Christ turned into a naked young man, and so on—is probably intended to shock, but giggling is a more comfortable response. Intermittently, the movie can be enjoyed as fancy erotic trash, but only intermittently. 55

★ **GHOSTBUSTERS**—(1hr. 45m., '84) It cost $30-million, yet it's loose and silly with plenty of room for scattershot parodies, riffs, skit humor, and what amounts to a running commentary on the entire gigantic production by Bill Murray. Written by Dan Aykroyd and Harold Ramis, directed by Ivan Reitman, starring Murray, Aykroyd, Ramis, and Sigourney Weaver, this mock horror film is convulsively funny, a comedy classic with performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. It's New York, in the present, and the apocalypse is at hand. The stone gargoyles atop an Egyptian Art Deco building on Central Park West are developing real talons; little green ghosts are scarfing up food left on trays in the corridors of posh hotels; in the apartment of Sigourney Weaver, a musician, eggs pop out of their carton and cook sunny side up. Meanwhile, three professors thrown out of Columbia go into business for themselves as the "ghostbusters," venturing forth in a Caddy ambulance to subdue unruly poltergeists. The special effects are hilarious—intentionally cheesy, which gives you a second to get ready, turning fear to laughter. Featuring a brilliant performance by Murray as a libidinous scoundrel who meets his match in Sigourney Weaver's apartment. PG. 6, 24, 33, 72, 92, 109, 118, 205, 213, 223, 234, 237, 303, 401, 402, 410, 412, 419, 521, 529, 531, 540, 543, 550, 559, 567, 573, 602, 617, 622, 625, 632, 649, 656, 664, 702, 708, 711, 714, 717, 745, 775, 783, 791, 794, 795, 800, 804, 806, 810, 818, 827, 854, 863, 868, 873, 878, 883

★ **GODS MUST BE CRAZY, THE**—(1hr. 49m., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. PG. 73

GREMLINS—(1hr. 45m., '84) Ghoulishly witty but finally empty-headed horror film. A generous, thoughtful daddy (Hoyt Axton) buys a Christmas present for his son—a harmless, furry little creature found in a Chinatown junk shop. But the son, Billy (Zach Galligan) and his family inadvertently shine lights in the creature's face, feed him after midnight, and get him wet (all forbidden), and so the cutesy-pie mutates, multiplies itself, and gives birth to a horde of scaly, clawed little monsters. Gleeful, mocking troublemakers, with the nonstop ingenious malice of little boys out of control, the creatures play funny, nasty tricks, nearly destroying the town. The town fights back, and the gremlins are ground, flung, dashed to death. This film, written by Chris Columbus, directed by Joe Dante, and produced and to some degree shaped by Steven Spielberg, is inventive and witty in a macabre way, but after a while one is worn out by the horror-film sadism, the grinding what-will-they-do-next unpleasantness. The movie is filled with references to other movies; it uses pop the way 19th-century novelists used classical learning. But so what? It's still a horror movie about little creatures. PG. 37, 83, 97, 99, 118, 225, 231, 412, 420, 519, 530, 532, 535, 541, 567, 612, 616, 639, 644, 645, 651, 660, 714, 782, 789, 807, 809, 811, 840, 879

HALF A LIFE—(1hr. 35m., '82) In French, Eng. subtitles. An autobiographical portrait of the filmmaker, Romain Goupil, and his friends, growing up radical in Paris in the late 1960s. 2

IN THE WHITE CITY—(1hr. 48m., '84) In Portuguese, *French and German; Eng. subtitles. Reviewed in this* issue. 88

INDIANA JONES AND THE TEMPLE OF DOOM—(1hr. 58m., '84) In this "prequel" to *Raiders of the Lost Ark,* Steven Spielberg has competed with himself, topped himself, and defeated himself, all at the same time. This is the best-sustained idiot-adventure movie in film history, but two hours of virtually non-stop thrills is exhausting; you come out of the movie feeling as if your bones had been ground into a very fine powder. At his best, Spielberg is a master of physical action so bizarrely rushed and overloaded that it becomes a new form of eccentric comedy. But the movie takes a disastrous turn about a third of the way through. Indy (Harrison Ford again), his bickering paramour Willie (Kate Capshaw), and his tiny Chinese sidekick, Short Round (Ke Huy Quan) enter the sinister Palace of Pankot, and the movie stays inside ugly, claustrophobic sets for about an hour. In the bowels of the palace, in the Temple of Doom, the evil Thuggee cultists, led by a mad high priest with burning eyes (Amrish Puri) practice child slavery and human sacrifice. The priest reaches into the victim's chest and pulls out his heart, and sends him into a fiery pit. Fun! Fun! This lurid and gloomy trash goes on for an eternity, and there isn't a joke or a moment of relief anywhere. Keep young children away. PG. 31, 72, 205, 228, 416, 423, 436, 519, 530, 531, 535, 609, 616, 663, 731, 756, 789, 800, 818, 878, 883

JIGSAW MAN, THE—(1hr. 36m., '84) An espionage *thriller involving double agents and defections,* Her Majesty's Secret Service and the USSR. With Laurence Olivier, Michael Caine, Susan George, Robert Powell. Dir. Terence Young. PG. 16, 41, 70, 97, 109, 201, 206, 210, 212, 306, 401, 403, 407, 414, 420, 422, 427, 439, 512, 518, 523, 528, 533, 536, 567, 571, 573, 601, 608, 614, 616, 625, 634, 640, 642, 649, 650, 653, 656, 709, 714, 732, 735, 747, 750, 777, 790, 795, 806, 817, 819, 821, 857, 862, 864, 876

KARATE KID, THE—(2hrs. 6m., '84) The everunblushing John G. Avildsen, director of *Joe* and *Rocky* and several other feasts for the credulous, has now made this harmlessly demagogic little movie, in which a skinny kid from New Jersey (Ralph Macchio) moves to California with his mom, gets repeatedly beat up by five rich, blond swine, and learns karate from a sort of Japanese fairy godfather (Nuriyuki "Pat" Morita), who is such a neat guy that he can slice the necks off four bottles of beer with his bare hand without knocking the bottles over. Not a single thing in *The Karate Kid* is believable, but the movie is touching in a maudlin, old-fashioned way, and the teacher-protégé relationship between Macchio and Morita, though pat and sentimental, is nicely played. PG. 45, 60, 103, 118, 231, 305, 403, 410, 418, 422, 426, 500, 529, 531, 541, 545, 552, 559, 567, 616, 629, 642, 658, 666, 702, 705, 745, 774, 778, 779, 782, 803, 806, 821, 841, 879, 883

KUNI LEMEL IN TEL AVIV—(1hr. 30m., '84) In this "Hasidic musical comedy," two grandsons of a wealthy old Brooklyn Jew, one assimilated and one traditional, rush to Israel to be the first to marry a Jewish girl and collect a $5 million inheritance. With Mike Burstyn, Mandy Rice Davies. Dir. Yoel Silberg. PG. 886

LAST STARFIGHTER, THE—(1hr. 40m., '84) A teenage boy from Earth is drafted along with members of alien races from throughout the galaxy to fight in a war to save the universe. With Robert Preston, Lance Guest, Catherine Mary Stewart, Dan O'Herlihy. PG. 32, 442, 451, 731

L'ETE MEURTRIER—(2hrs. 10m., '84) In French, Eng. subtitles. A psychological thriller about a mysterious, beautiful and unattainable woman. With Isabelle Adjani, Alain Souchon. Dir. Jean Becker. R. 16, 61, 536

LIFE IS A BED OF ROSES—(1hr. 51m., '84) In *French, Eng. subtitles. A satire about love, with a story* centered around a castle, built in the 1920s by a man for the woman he loves, and presently housing a progressive school. With Vittorio Gassman, Geraldine Chaplin, Fanny Ardant, Ruggero Raimondi. Dir. Alain Resnais. PG. 86

MEATBALLS PART II—(1hr. 35m., '84) More hijinks at Camp Sasquatch. With Richard Mulligan, John Mengatti, Kim Richards, Paul Reubens. Dir. Ken Wiederhorn. PG. 38, 76, 109, 118, 206, 210, 225, 300, 423, 428, 523, 531, 533, 541, 561, 566, 608, 616, 627, 632, 731, 745, 857, 866, 878

MUPPETS TAKE MANHATTAN, THE—(1hr. 33m., '84) The Muppets come to Manhattan to make it big on Broadway, and this time around, Miss Piggy and Kermit decide to get married. With Jim Henson, Frank Oz, Dabney Coleman, James Coco, Gregory Hines, Art Carney, Joan Rivers, Mayor Ed Koch. Dir. Oz. G. 32, 76, 118, 212, 213, 447, 531, 609, 616, 635, 639, 644, 658, 667, 745, 789, 828, 857, 864, 885

NATURAL, THE—(2hrs. 10m., '84) Adapting Bernard Malamud's 1952 novel, writer Roger Towne and Phil Dusenberry and director Barry Levinson have produced *a golden-hued, soft-edged evocation of baseball* in the twenties and thirties. The hero, Roy Hobbs (Robert Redford), a great young player, gets shot by a psychotic woman who preys on athletes, but eventually *makes it to the big leagues years later* and breaks records. Nothing in the movie is meant to be taken straight: Hobbs's drives are so powerful they smash the scoreboard clock to pieces; he succumbs to another *annihilating* woman (Kim Basinger) and suffers a disastrous slump, breaking out of it only when an angel in white (Glenn Close) stands up behind the dugout in the middle of a game and redeems him. Despite some picturesque and funny moments, *The Natural* turns into honeyed kitsch. Most of Malamud's acrid humor has been removed, and Robert Redford gives a performance that is practically neutral—he holds the camera for an eternity with his level gaze and then doesn't deliver anything. With Robert Duvall, Wilford Brimley, Richard Farnsworth, and Darren McGavin. PG. 639, 644, 828

NEVERENDING STORY, THE—(1hr. 34m., '84) Wolfgang Petersen, the West German director of *Das Boot,* would seem to be a natural-born cinematic literalist. In his submarine picture, Petersen dramatized an extreme experience through sensuous detail (the rivets popping out of the hull from too much pressure). But now Petersen thinks the fantastic means furry dragons and huge white plastic sets that look like kitchen tiles and poker chips layered on top of one another. This movie is an argument in favor of the imagination but it unfortunately doesn't have any. A boy reads a book, and we see the story he's reading: The land of Fantasia is being threatened by "the Nothing," which so far as we can make out, is a big storm. A warrior boy named Atreyu is summoned to stop "the Nothing," and he goes on various "quests"; just as he's about to be consumed by the Gmork, who looks like Lon Chaney Jr. on all fours, he is saved by Falkor, a dragon with a face like a basset hound. And so on. One thing after another, without much dramatic emphasis or shaping. "The Nothing," it turns out, is the blight of literal-mindedness against which the reading, dreaming boy is the only defense. Gee. With Noah Hathaway and Barret Oliver. PG. 11, 32, 99, 438, 447, 547, 574, 612, 660, 720, 874, 885, 886

OLD ENOUGH—(1hr. 31m., '84) Reviewed in this issue. 90

OXFORD BLUES—(1hr. 42m., '84) A romantic comedy about a brash, athletic American boy who attends Oxford University. With Rob Lowe, Ally Sheedy, Julian Sands, Amanda Pays. Dir. Robert Boris. PG-13. 14, 24, 35, 44, 58, 82, 92, 97, 103, 104, 113, 118, 201, 205, 210, 213, 234, 306, 407, 408, 412, 414, 422, 424, 426, 447, 450, 501, 518, 529, 531, 552, 554, 567, 616, 626, 628, 632, 635, 640, 643, 658, 664, 667, 700, 708, 714, 719, 722, 733, 742, 746, 752, 774, 793, 795, 800, 804, 807, 819, 821, 825, 846, 848, 860, 866, 878, 880, 887

PHAR LAP—(1hr. 46m., '84) Pleasant enough, but it would have been better with some jokes, some cynical talk, and a hell of a lot more speed and flair. The movie, a historical reconstruction, is essentially an awed appreciation of a great-hearted horse, Phar Lap, the beautiful chestnut stallion who became a phenomenal come-from-behind winner in the Australia of 1930. Owned by a loud, hard-driving American Jewish businessman, Dave Davis (Ron Leibman), living in Australia, and trained by the leathery disciplinarian Harry Telford (Martin Vaughan), Phar Lap doesn't become a champ until the stable boy Tommy Woodcock (Tom Burlinson) treats him with love. Leibman is a crude, obvious actor, but his fight against the top-hatted *anti-Semites who control Australian racing* is enjoyable. Perhaps the movie feels so starchy and cautious because the screenwriter David Williamson is trying to tell a complicated, worldly story and preserve the soft-hued tone of a boy's-book fable at the same time. Dir. Simon Wincer. PG. 74

PHILADELPHIA EXPERIMENT, THE—(1hr. 41m., '84) During World War II, two seamen present when secret experiments are being performed at the Philadelphia Navy Yard are accidentally transported in time to the year 1984. With Michael Paré, Nancy Allen, Bobby De Cicco, Eric Christmas. Dir. Stewart Raffill. PG. 21, 41, 46, 201, 413, 417, 422, 428, 512, 526, 533, 536, 541, 567, 606, 625, 628, 651, 702, 748, 796, 807, 822, 857, 864, 875

PHOENIX BIRD—(50m., '84) and **YOUR NEIGHBOR'S SON: THE MAKING OF A TORTURER**—(55m., '82) Two documentaries from Denmark. *Phoenix Bird* (in English) is a portrait of James R. Jarrett, a Vietnam veteran. Dir. Jon Bang Carlsen. *Your Neighbor's Son* (in Greek, Eng. subtitles) examines how young men enlisted by the Greek military junta of 1967-74 became torturers. Dir. Joergen Flint Pedersen and Erik Stephensen. 2

★ **PURPLE RAIN**—(1hr. 51m., '84) Prince, the tiny fop hero of Minneapolis rock 'n' roll, wears black breeches and stock ties hanging to his belly. He has full, curly hair, a thin, libidinous mustache, and plenty of liner around the eyes. He's easy to make fun of—no one this short should try to be sexy—until he begins to perform. This juicy, melodramatic movie, a mix of good and terrible, feels like a rock star's mixed-up confession and self-glorifying fantasy. Prince plays the Kid, who comes from a tragic home in which a black father, a failed musician, regularly beats his white mother, leaving the Kid traumatized, loveless, ungiving. He can only cut loose on stage, at a local rock club. The plot is banal, but that's not all there is to say about it. The off-stage scenes are no more than fragments in which a few generalized moods are developed, then extended and transformed in the numbers. At the climactic moments, *Purple Rain* says that rock gives you the power to transcend the pain and mess of your life; it speaks of revolution—personal, not social—with a fervor not heard in years. Along the way there are entertaining views of the Minneapolis rock scene, featuring Morris Day and his band, the Time. With Apollonia Kotero. Written by Albert Magnoli and William Blinn; dir. Magnoli. R. 9, 32, 48, 83, 92, 114, 118, 234, 401, 411, 512, 533, 541, 567, 603, 616, 621, 635, 640, 648, 710, 714, 732, 745, 777, 785, 791, 807, 822, 862, 879

QUESTION OF SILENCE, A—(1hr. 32m., '84) In Dutch, Eng. subtitles. An examination of the murder and mutilation of a male boutique owner by three women, strangers to each other, who feel no remorse for their act. With Cox Habbema, Edda Barends, Nelly Frijda, Henrietta Tol. Dir. Marleen Gorris. R. 6

RED DAWN—(1hr. 54m., '84) Banana-cake fantasy of Soviet-led invasion and occupation of America, set in a small Colorado town at the edge of the Rockies. As Cuban and Nicaraguan commandos march down in*nocent American streets, posters of Lenin go up ev*erywhere, and *Alexander Nevsky* takes over the local movie house. Meanwhile, five or six boys led by an ex-high-school quarterback (Patrick Swayze) camp *out in the mountains and turn themselves into a crack* guerrilla unit. The writer-director John Milius has something special on his mind—a mystique of purity. The boys don't fight and die defending their fam*ilies—that would be too routine. With its solemn* blood rituals, its mystic brotherhood of the woods, *Red Dawn* offers a kind of native American fascism—the Deerslayer trading in his bear knife for a portable *rocket, turning his woodcraft to guerrilla tactics.* Indeed, Milius gets so absorbed in his woodlands Bund that he lets the narrative falter. The movie is a turgid love offering to the bumper-sticker warriors and new-breed militants of the far right. Kevin Reynolds worked on the script. PG-13. 30, 80, 100, 114, 118, 201, 225, 236, 307, 403, 530, 547, 562, 567, 603, 616, 621, 630, 641, 648, 655, 714, 717, 730, 744, 758, 777, 780, 784, 791, 794, 807, 809, 813, 825, 846, 867, 878, 889

REPO MAN—(1hr. 32m., '84) A punk from Los Angeles working with a car repossessor seeks out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. With Emilio Estevez, Harry Dean Stanton. Dir. Alex Cox. R. 7

REVENGE OF THE NERDS—(1hr. 27m., '84) A comedy about two socially inept college losers—nerds—who strike back at their oppressors. With Robert Carradine, Anthony Edwards, Curtis Armstrong, Bernie Casey, Ted McGinley, Julie Montgomery. Dir. Jeff Kanew. R. 23, 32, 57, 93, 206, 208, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 625, 632, 717, 727, 732, 747, 773, 781, 795, 830, 878

ROMANCING THE STONE—(1hr. 50m., '84) High-powered idiot adventure movie patterned after *Raiders of the Lost Ark*—only without the style. Kathleen Turner, who gets better and better, is extremely funny as a spinsterish romance writer who winds up in the jungles of Colombia with a ruffian adventurer (Michael Douglas). The role is a new version of Katharine Hepburn's performance in *The African Queen* (and Doulgas is no Bogart), but she's good at it, rolling her eyes in suspicion (mixed with avidity), and then giving herself over to enjoyment of her new violent life. Diane Thomas wrote the ramshackle screenplay, which is just an excuse for chases and thrills and crocodiles chomping on people's hands; and Robert Zemeckis, who has the energy, and also the finesse, of a demolition-derby expert, directed for crude excitement. The movie is borderline offensive in the way it depicts every Third World person as either a moron or sadist. R. 235, 502, 524, 654, 886

SHEENA—(1hr. 57m., '84) A young girl, orphaned by her parents in Africa and adopted by an African tribe, becomes Sheena, Queen of the Jungle. With Tanya Roberts and Ted Wass. Screenplay by David Newman and Lorenzo Semple Jr.; dir. John Guillermin. PG. 20, 33, 80, 97, 105, 114, 118, 202, 203, 210, 212, 228, 303, 410, 413, 416, 422, 426, 438, 447, 448, 541, 551, 557, 567, 616, 629, 632, 635, 640, 643, 658, 667, 705, 710, 711, 714, 716, 731, 733, 790, 801, 804, 825, 841, 842, 862, 878, 883, 887

STAR TREK III: THE SEARCH FOR SPOCK—(1hr. 45m., '84) Not as pedantic as the first *Star Trek* movie or as excruciatingly silly as the second. Leonard Nimoy directs this time (no wonder they can't find him), and while not trying anything new, he keeps the show moving along well enough. The filmmakers don't get nearly enough out of planet Genesis, where the processes of life and death are immensely sped up; Genesis remains an unrealized s.f. concept, not a special-effects triumph. But the villains are good this time, the Klingons, who speak in a made-up language (created by Marc Okrand) consisting entirely of guttural commands. Theater actor Christopher Lloyd is particularly creepy and entertaining as the warlord Kruge, a black-souled sadist muttering secrets and threats into the ears of repulsive henchmen. One's patience only runs out at the end, when the whole crew arrives at Spock's home, the planet Vulcan, and the tone turns gloomy and pious, with Dame Judith Anderson turning her hawklike profile to the camera, enunciating like crazy as she shuts her eyes and prays. Can she be praying for the end of *Star Trek*? No, the movie concludes with the words ". . . and the adventure continues." PG. 38, 530, 646, 840

SUGAR CANE ALLEY—(1hr. 43m., '84) In French, Eng. subtitles. Set in Martinique, in 1931, among impoverished sugarcane workers, this first feature by native filmmaker Euzhan Palcy has been shot in brown-tinted color—a mistake for a movie trying to capture the life of a Caribbean island, where strong, bright colors are bound to be part of anyone's experience and memory. In the early scenes, Palcy gives us too many groups of people playing, dancing, quarreling. One fears the film will be an exercise in virtuous ethnographic piety. But then Palcy pulls a story out of the crowded, noisy atmosphere. The hero, José (Garry Cadenat), is an eleven-year-old orphan in the care of his grandmother (Darling Legitimus), a cunning old woman determined to get José the education that would take him out of the sugarcane fields forever. How does a bright, proud boy find his way? Which of the adults—many of them embittered or duplicitous—should he trust, and which of them should he avoid? Based on an autobiographical novel by Joseph Zobel, *Sugar Cane Alley* is both a chronicle of a boy's struggle to master language and a portrait of a community's passage from the mental habits imposed by slavery to something like liberation. PG. 16, 788

★ **TIGHTROPE**—(1hr. 54m., '84) Clint Eastwood plays a cop again, but the character, Wes Block, is considerably more complex than Dirty Harry. Block, a New Orleans homicide detective, investigates sex killings during working hours and then goes home to his two small blonde daughters, whom he adores. A psychopathic killer begins strangling prostitutes and Wes goes to investigate. The hookers he meets are seductive—surprisingly seductive—and after agonizing a bit he gives in. But after he has sex with a girl, she gets killed, and he slowly begins to realize the murderer is taunting him—forcing him to confront his own compulsions. Wes is not meant to be a psychopath himself—just a vulnerable and disappointed man, a loving father with a dark side, a man capable of treating his daughters with great tenderness and also of handcuffing whores to a bed. In other words, Eastwood has made a rather startling descent from the mythical to the pathetically human, from avenger to victim. Now that we get to see what he's been holding in, his tight, masklike acting makes more sense. This intriguing thriller was written and directed by Eastwood protégé Richard Tuggle, whose work as director is less lurid and violent than Eastwood's. With Geneviève Bujold, tender and authoritative as always, as the head of a rape crisis center. R. 22, 36, 58, 78, 92, 109, 111, 118, 201, 206, 210, 211, 212, 234, 237, 300, 305, 401, 402, 411, 420, 427, 439, 512, 517, 523, 541, 543, 554, 558, 561, 567, 573, 606, 614, 616, 618, 625, 630, 633, 637, 648, 653, 659, 701, 710, 715, 716, 719, 727, 732, 740, 746, 775, 793, 794, 798, 801, 806, 822, 830, 851, 867, 873, 878, 888

UNDER THE VOLCANO—(1hr. 52m., '84) A noble try, but a failure nonetheless. The subject of Malcolm Lowry's great 1947 novel might be called alcoholic consciousness—the amazing connections and dissociations, the terrors and wild exhilarations experienced by a man of intelligence and spirit who is far, far gone in drink. Consciousness is the province of fiction. But in the cinema one is always *outside,* and try as they might, director John Huston, screenwriter Guy Gallo, and star Albert Finney cannot take us inside the mind of Lowry's hero, Geoffrey Firmin, a retired British Consul in late-thirties Mexico. Finney's performance is technically a marvel; he captures the quirks of drunkenness with remarkable detail—the way, for instance, his own voice sounds eerie to him at the lower stages of inebriation. Huston surrounds him with a great deal of sinister Mexican atmosphere and the cluttered symbols of the book, yet most of the time we are watching a man get drunk, then drunker, then so drunk he achieves a kind of lucidity. With an excellent supporting performance by Jacqueline Bisset as the Consul's estranged but still loving wife. R. 16, 50, 97, 657

WOMAN IN RED, THE—(1hr. 27m., '84) Reviewed in this issue. PG-13. 14, 24, 71, 85, 93, 104, 105, 111, 118, 202, 203, 210, 211, 223, 304, 407, 408, 410, 422, 426, 448, 450, 500, 531, 541, 545, 550, 554, 567, 603, 616, 635, 658, 663, 664, 667, 700, 708, 711, 717, 722, 745, 755, 774, 782, 784, 803, 807, 811, 830, 849, 858, 861, 862, 878, 882

Revivals

ADVENTURES OF ROBIN HOOD, THE—(1hr. 45m., '38) One of the top Errol Flynn swashbucklers, the familiar tale has the gallant outlaw and his band daring all to oust the wicked Prince John from Richard the Lion-hearted's throne and save the oppressed Anglo-Saxons from the dastardly Normans. Full of humor, romance, rousing duels and battles, and not dated one bit. With Olivia de Havilland, Claude Rains, Alan Hale, Basil Rathbone and Melville Cooper. Dir. Michael Curtiz and William Keighley. 10, 39

ANNIE HALL—(1hr. 33m., '77) Woody Allen's finest achievement, an almost perfect blending of satire and romance. This was the first movie in which Woody jettisoned his shlump character and turned loose his aggression. At the time, the effect was exhilirating. Co-starring Diane Keaton as the Minnesota girl who comes to Manhattan. 13

BERLIN ALEXANDERPLATZ—('83) Fassbinder's epic fifteen-hour-and-21-minute TV mini-series is an adapatation of the classic 1929 novel by Alfred Döblin. Döblin and Fassbinder's hero is Franz Biberkopf, a heavyset worker of generally stolid temper thrown about by the social disintegration of the twenties and his own sexual urges. Trying his hardest to remain respectable after emerging from prison, Franz nevertheless drifts downward into criminality. The movie, with its decadent Berlin-twenties atmosphere, is suffused in Fassbinder's perculiarly lurid despair (very different from Döblin's sardonic spirit), and much of it is slow going. Yet the production is remarkable, especially Peer Rabin's music, a lacy, soft-textured mixutre of period café songs, barely overheard Nazi anthems, and gently dissonant string themes. Starring the bearishly physical Günter Lamprecht as Franz. With Hanna Schygulla, Elisabeth Trissenaar, Gottfried John. 95

GODFATHER, THE—(2hrs. 55m., '72) The greatest American movie since *Citizen Kane*—passionate, vivid, funny, and, at times, very moving. Francis Ford Coppola turned Mario Puzo's novel about the generations of a Mafia family into an epic about the corruption of America, with organized crime as a metaphor for big business. With Marlon Brando, Al Pacino, James Caan and Diane Keaton. 39

INVASION OF THE BODY SNATCHERS (1956)—(1hr. 20m.) The original. Outer-space plant life tries to take over the world. It's a camp classic, and plenty scary. With Kevin McCarthy, Dana Wynter and Larry Gates. Dir. Don Siegel. 10

JUNGLE BOOK, THE—(1hr. 18m., '67) Walt Disney's animated feature, based on the Mowgli stories of Rudyard Kipling. With the voices of Phil Harris, Sebastian Cabot, Louis Prima, George Sanders. Dir. Wolfgang Reitherman. G. 42, 443, 779, 800, 886

LE PLAISIR—(1hr. 37m., '54) In French, Eng. subtitles. One of Max Ophuls's greatest films, three de Maupassant stories elaborately produced, wittily dialogued, and excellently played by an all-star cast, with Jean Gabin, Gaby Morlay, Danielle Darrieux, Madeleine Renaud, Simone Simon and Claude Dauphin. 5

LES ENFANTS TERRIBLES—(1hr. 40m., '49) In French, Eng. subtitles. Two proud, imperious, amoral teenagers (Nicole Stéphane and Edouard Dermithe) locked in an incestuous relationship in the hothouse theater of their Paris apartment. A fascinating work, based on Jean Cocteau's novel and directed by Jean-Pierre Melville. 5

LIKE A TURTLE ON ITS BACK—(1hr. 50m., '78) In French, Eng. subtitles. Writer-director Luc Béraud's first film, an exhilarating comedy about a blocked writer. Having written one highly regarded novel, Paul Neveux (Jean-François Stevenin) sits at his desk fussing vaguely—writing a few lines, blotting them out, falling asleep, masturbating, running out to chase strange girls. His indulgent wife (Bernadette Lafont) finally throws him out, which helps end his block, but it doesn't improve his character. A funny and stirring tribute to a petty man with talent. 12

METROPOLIS—(2hrs. '26) This silent film by Fritz Lang is one of the summits of German cinematic Expressionism. The screenplay is science fiction at its trashiest, but the technical effects and the *mise-en-scène* are spectacular by any standard and reward our careful consideration. There are moments of great (though inhuman) beauty, along with banalities of the most ludicrous sort. With Brigitte Helm. A reconstructed version of the film by composer Giorgio Moroder is currently in release. Discovered footage and stills have been added to the new version; the cutaway, silent-film titles have been retranslated and changed into subtitles; the images have been re-tinted to Lang's original specifications; and the film has been rescored with music by Adam Ant, Bonnie Tyler and others. 51

ONCE UPON A TIME IN THE WEST—(2hrs. 45m., '69) The uncut version—twenty-two minutes were removed soon after the film's initial release—of Sergio Leone's epic spaghetti Western about the coming of the railroad to the American frontier. With Henry Fonda, Jason Robards, Claudia Cardinale, Charles Bronson, Woody Strode, Jack Elam. Music by Ennio Morricone. 96

PAULINE AT THE BEACH—(1hr. 34m., '83) In French, Eng. subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittany beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. They announce their ideas about themselves and their opinions of others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. With Arielle Dombasle, Amanda Langlet, Féodor Atkine, Pascal Greggory. 2

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. 89

RULES OF THE GAME—(1hr. 50m., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. 95

SUDDENLY, LAST SUMMER—(1hr. 54m., '59) Gore Vidal's orchidaceous rewrite of a Tennessee Williams play that was already a bit florid. It's about homosexuality, cannibalism, and frontal lobotomy. Montgomery Clift is wooden as a psychoanalyst but Elizabeth Taylor is so beautiful it doesn't matter that she isn't very good. Katharine Hepburn is the tremulous villain. Dir. Joseph L. Mankiewicz. 89

TO CATCH A THIEF—(1hr. 37m., '55) Cary Grant and the Riviera never looked better than in this Hitchcock comedy-adventure, and Grace Kelly, as a cool, super-jaded heiress, manages to project sex appeal as well as elegance. Hitchcock, no doubt, can take credit for that, as well as for the sexual comedy that takes the place of real female-male chemistry between Kelly and Grant. The plot has Grant, an ex-jewel thief, using his old tricks to trap an impostor; it's short on thrills, but helped by the charm of the cast and the beauty of the surroundings. With Jessie Royce Landis and John Williams, who are marvelous. 96

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Broadway

Now Playing

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Jon Cryer, Anita Gillette, David Margulies, Elizabeth Perkins, Barbara Tarbuck, Patrick Breen, and Royana Black. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30; thru 9/1. From 9/4, Tues.-Sat. at 8, Sat. at 2, $25-$35; Wed. at 2, Sun. at 3, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. Credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Keith Michell star in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats," based on T.S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DESIGN FOR LIVING—George C. Scott directs Anne Swift, Raul Julia, and Frank Converse in a revival of the 1933 Noel Coward comedy about a *ménage à trois,* featuring Helena Carroll, Lisa Kirk, Ann Swift, Richard Woods, Robertson Carricart, and Arthur French. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; all tickets $30, exc. Sat. which are $33. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's 1984 Pulitzer Prize-winning comedy-drama concerns a group of real-estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Howard Witt, Lane Smith, James Tolkan, Jack Wallace, and J.T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

GOTTA GETAWAY!—A musical starring Liliane Montevecchi, Tony Azito, Loretta Devine, Alyson Reed, illusionists and animal trainers Ron and Joy Holiday, and, of course, the Rockettes. Action takes place on an ocean liner sailing to exotic ports-of-call, and the production includes new songs, old favorites, an American jazz ballet, a Siberian tiger, a panther, a leopard, and a jaguar; director/choreographer is Larry Fuller. 2 30 & 8 daily, except Thursdays, thru 9/5; $20, $25. **Radio City Music Hall,** 1260 Sixth Avenue (246-4600).

HURLYBURLY—David Rabe's comedy about four Hollywood men and their relationships with wives and lovers; directed by Mike Nichols. With William Hurt, Judith Ivey, Harvey Keitel, Cynthia Nixon, Ron Silver, Jerry Stiller, and Sigourney Weaver. The production's a wonder, the acting a dream come true! Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50-$37.50. **Ethel Barrymore Theater,** 243 W 47th (239-6200).

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin—book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Wed. at 2, $20-$30; Sat. at 2; $22.50-$32.50; Fri. & Sat. at 8, $25-$35. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Thurs. at 8, $25-$40; Fri. at 8, Sat. at 7 & 9 30, Sun. at 7; $30-$45. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

THE REAL THING—John Vickery and Caroline Lagerfelt co-star in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. With Sara Botsford, Simon Jones, and Anthony Fusco. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 40 mins. Credit cards.

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model and is as clever a show as you are likely to see, with fine performances from the stars. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. From 9/4, Tues.-Sat. at 8, mats. Sat. & Wed. at 2, Sun. at 3. **Booth,** 222 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Jimmy Tate, Sam Wright, Barbara Montgomery, and Martine Allard, head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Allard and Wright. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $25-$45. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 40 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Sam Freed; Philip Astor and Peter Ratray do the matinees. Mon.-Sat. at 8; Wed. & Sat. at 2; $19 50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Jeffrey Rogers, Diane Tarleton, Susan Edwards, and Christopher Gartin complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. Mon.-Sat. at 8, Wed. & Sat. at 2; thru 9/1. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

AFTER THE FALL—Frank Langella and Dianne Wiest star in a revival of Arthur Miller's play about a man's quest for some key to join together the disparate elements in his life; directed by John Tillinger. With Henderson Forsythe, Delphi Harrington, Mary Joan Negro, and Laurie Kennedy. Previews start 9/10 prior to a 10/4 opening. Previewing Mon.-Sat. at 8, Sat. & Wed. at 2; after opening, Tues.-Sat. at 8, Sat., Sun., & Wed. at 2. **Playhouse 91,** 316 E. 91st (831-2000).

A...MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Murray, Randy Graff, Vanessa Bell, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AVNER THE ECCENTRIC—A one-man show with clown/mime/juggler/magician Avner Eisenberg. Wed.-Sat. at 8, Wed. & Sat. at 2; $15-$22; from 9/14. **Lamb's Theatre,** 130 W. 44th (997-1780).

BALM IN GILEAD—Lanford Wilson's play presents a witty portrait of New York street life set in an all-night coffee shop; directed by John Malkovich. With Garry Sinise, Terry Kinney, Lynne Thigpen, Glenne Headly, Jeff Perry, Laurie Metcalf, Danton Stone, and Brian Tarantina. The playwright shows a true understanding of minutely diverse lives. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7 30; $22 50-$25; thru 9/2. **Circle Rep,** 99 7th Ave. So. (924-7100). On 9/6 play re-opens at the larger, new **Minetta Lane Theater,** 18-22 Minetta Lane (420-8000).

BLUE WINDOW—Craig Lucas's comedy brings together seven persons before, during, and after a dinner party. He's a canny manipulator of words and perceives the interesting play of characters with the eye of an enterprising satirist. Under Norman Rene's direction, a cast of seven—Margo Skinner, Matt Craven, Maureen Silliman, Randy Danson, Christine Estabrook, Brad O'Hare, and Lawrence Joshua—gives precise, polished performances. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15. A Production Company presentation. **Theater Guinevere,** 15 W. 28th (686-1470).

THE CHINESE MAGIC REVUE—This talented troupe from Taiwan performs feats of daring, balance, Kung fu, juggling, magic, acrobatics, sword-swallowing, fire-eating, and traditional dancing. And that's not all. Tues.-Sat. at 8, Sun. at 3 & 7 30, Wed. at 2; $17 50-$24. 9/4-16. **Promenade,** 2162 Bdway at 76th (580-1313).

COME BACK, LITTLE SHEBA—A revival of the William Inge play, directed by Paul Weidner and starring Shirley Knight, Philip Bosco, and Kate Hopkins, with Tom Klunis, Kevin Conroy, Michael Corbett, William Newman, Patricia O'Connell, and Steven Weber. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

DANNY AND THE DEEP BLUE SEA—A two-character play, by John Patrick Shanley, about a relationship between two violent and lonely young people who meet in a Bronx bar; directed by Barnet Kellman; with June Stein and John Turturro. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $19-$24.50.

Circle in the Square Downtown, 159 Bleecker St. (254-6330).

ENDGAME—This is the silver anniversary production of Samuel Beckett's study of human dependency. Alvin Epstein, who co-starred in the U.S. premiere of the classic 25 years ago, directs and co-stars with Peter Evans, Alice Drummond, and James Greene. Mon.-Sat. at 8, Sat. at 2:30, Wed. at 2:30; $20, $22; thru 9/1. **Samuel Beckett Theater,** 410 W. 42nd (594-2826). Re-opens 9/4 at **Cherry Lane,** 38 Commerce St. (989-2020). Tues.-Fri. at 8, Sat. at 7 & 10:15, Sun. at 3 & 7:30; $22-$24.

ENTER A FREE MAN—Jerome Kilty and Helen Stenborg in a revival of Tom Stoppard's comedy about a man who invents wonderful, completely useless gadgets, and intends to make his living by them; directed by Dean Button. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; from 9/20; all seats $15. **Perry St. Theater,** 31 Perry St. (869-3981).

THE FANTASTICKS—A musical fable in its zillionth year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Aidan Quinn, Page Johnson, Stephen Mendillo, and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50-24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321). ●

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez; with Lisa Banes, Marge Kotlisky, Scotty Bloch, Steven Gilborn, Nicholas Hormann, Tom Robbins, Cristine Rose, and Alan Rosenberg. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

LESTER SIMS RETIRES TOMORROW—William Curtis's drama about a college professor facing mandatory retirement and the woman who offers him support. With George Murdock and Jennifer Rhodes; directed by Louis Erdmann. Thurs. & Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $15; From 9/6. **Cubiculo,** 414 W. 51st (265-2138).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

NITE CLUB CONFIDENTIAL—Dennis Deal's musical is the "sin-steeped story of a 50s nightclub singer, her rise, her fall, her lust." With Stephen Berger, Fay DeWitt, Steve Gideon, Denice Nolan, and Tom Spiroff. Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10; Sun. at 7:30; $17.50-$22.50. **Ballroom,** 253 W. 28th (594-0326).

ON APPROVAL—Frederick Lonsdale's comedy concerning two women who decide to have a trial marriage with their fiancés at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; thru 9/9. **Roundabout/Stage Two,** 307 W. 26th (242-7800).

QUILTERS—A musical by Molly Newman and Barbara Damashek tells of the American pioneer women whose vivid quilted patterns told their own stories. With Lenka Peterson, Marjorie Berman, Lynn Lobban, Jennifer Parsons, Evalyn Baron, Rosemary McNamara, and Alma Cuervo. Tues.-Fri. at 8, Sat. at 2 & 8, Wed. at 2, Sun. at 3; $25-$27.50; from 9/20. **Jack Lawrence,** 359 W. 48th (307-5452).

RELATIVELY SPEAKING—Alan Ayckbourn's play, directed by Rick Meyer, deals with mistaken identity. The cast: Kristine Niven, James Kirsch, Kathleen Claypool, and Thomas Barbour. Tues.-Sat. at 8, Sat. at 2 & Sun at 3; $15. **INTAR,** 420 W. 42nd (243-2833).

SHADES OF HARLEM—Re-creation of an evening at the Cotton Club of the 20s, in the style of the period, with music composed by Frank Owens, Waller, Ellington, Sissle, Blake, Pinkhard, Fields, and McHugh; dancing includes jitterbug, cakewalk, and tap. Mical Whitaker directs; in the cast are Ty Stephens, Branice McKenzie, Jeree Palmer, Ludie Jones, and Sheila Barker. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17.50 and $22.50. **Village Gate,** Thompson & Bleecker (475-5120).

SPLIT SECOND—Dennis McIntyre's play, directed by Samuel P. Barton and featuring John Danelle, Michele Shay, Norman Matlock, Peter Fernandez, Bill Cwikowski, and Helmar Augustus Cooper, is about a policeman facing a crisis of conscience after committing a violent act. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$22. **Theatre Four,** 424 W. 55th (246-8545).

Theater Companies

AMERICAN JEWISH THEATRE—Ernest Joselovitz's *Jesse's Land,* directed by Jeffrey Martin, is set in rural Connecticut and depicts a property struggle between a wealthy immigrant and his ambitious daughter-in-law. Tues., Wed., Thurs. & Sat. at 8; Sun. at 2 & 7; 9/19-11/15. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FREE PERFORMANCE IN CENTRAL PARK—Joseph Papp presents H. Leivick's *The Golem,* based on the 16th-century legend of the Golem of Prague, a giant creature created of earth by a rabbi to defend the Jewish community; directed by Richard Foreman. With F. Murray Abraham, Randy Quaid, Joseph Wiseman, Bette Henritze, and Jamil Zakkai. Tues.-Sun. at 8; thru 9/2. Free tickets distributed at the box office beginning 6:15 on the day of the performance. Get there early! **Delacorte Theatre,** Central Park. Enter park at E. 79th & 5th, or at W. 81st.

JEAN COCTEAU REPERTORY—Edvard Radzinsky's *Theatre in the Time of Nero and Seneca* (translation by Alma Law). Nero confronts his tutor in a deadly play within a play; directed by Eve Adamson; with Craig Smith and Harris Berlinksy. A world premiere from the Soviet Union. Thurs.-Sat. at 8, Sun. at 3; $10; from 9/6. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*Kuni Leml,* a new musical, in English, based on Goldfadn's classic Yiddish comedy, set in Odessa in 1880, pitting a domineering father against his enlightened daughter. Music is by Raphael Crystal, lyrics by Richard Engquist, directed by Ran Avni. Tues.-Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7. $12-$15; thru 9/16. **Theater,** 344 E. 14th St. (279-4200).

LA MAMA E.T.C.—Esteban Fernandez Sanchez's *La Mulata,* an experimental epic of pre-Castro Cuba; directed by T. Riccio. Wed.-Sun. at 7:30; $8; 9/6-30. **La Mama,** 47A E. 4th St. (475-7710). Benvenuto Festival: 9/6-23, Falso Movimento's *Otello,* from Naples; 9/26-10/7, Krypton's *Aeneid,* from Florence; 10/10-21, La Gaia Scienza's *Torn Hearts;* from Rome. **La Mama Annex,** 66 E. 4th St. (475-7710).

127TH ST. REP.—Errol John's *Moon on a Rainbow Shawl* takes place in Trinidad; 8/31 & 9/1 at 8; 9/1 at 3. Ernie McClintock directs. $8. **Walden Theatre,** CPW at 88th St. (289-5900).

REPERTORIO ESPANOL—Gloria Gonzalez's *Café Con Leche;* Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Frederico Garcia Lorca's *Bodas de Sangre; Habana Sings!,* Cuban music. In Spanish in repertory; $8-$10; thru September. Phone theater for dates. **Gramercy Arts,** 138 E. 27 (889-2850).

ROYAL COURT REP—Phyllis Craig's *Murder Without Guilt,* Thurs., Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. & Tues. at 8; *Murder One,* Wed. & Thurs. at 8; $7. **Theater,** 301 W. 55th (997-9582).

THE 13TH STREET THEATER—Israel Horovitz's *The Indian Wants the Bronx,* directed by Ryker O'-Hara, about two street punks caught up in their own terrorizing; *Line,* directed by Chris Bacher, about man's desire to be first. Seth Bornstein's *Hanging On,* directed by Edward Medina. Call theater for times. **Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Oscar Wilde's *An Ideal Husband,* directed by Andres Castro. Fri.-Sun. at 8, Sun. also at 3; $7; thru 10/14. **Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THAT'S HOW THE RENTS GET PAID, PART IV—(*Or, The Confessions of Conrad Gehrhardt*), by and with Jeff Weiss, starring Dorothy Cantwell. $8. **The Performing Garage,** 33 Wooster St. (966-3651).

THE BUSINESS—Play written and directed by Mark Corum, starring Michael Conte and Marina Casanova. Wed.-Sat. at 8; $5; thru 9/1. **Sargent,** 314 W. 54th (664-9142).

FAMILY MAN—Shipman Hume's drama about the working class hero; directed by Kenneth McGregor. 8/31-9/2 at 8:30; $6. **Singers Forum,** 137 5th Ave., 6th floor (228-8426).

HANNAH SENESH—The true story of an Israeli poet who became the first female paratrooper in WW II, written and directed by David Schecter, music by Steven Lutvak and Elizabeth Swados; Lori Wilner is the star of this one-woman show. Mon.-Wed. at 8, Sun. at 2 & 8; $8; thru 8/26. **The Writers Theater,** 133 Second Ave. (777-7005).

KID CHAMPION—A revival of Thomas Babe's play about the rise and near fall of a rock star; directed by David Briar, with David Daly, Nancy Dold, John Bolger, Craig Zokarian, Yvette Edelhart, Christopher Horton, Alvin Walker, Grant Richey, Brian Zipin, Jamie Cummings, Roy Cockrum, and Cindy Hanson. Thurs.-Sun. at 8; $6; thru 9/2. **78th St. Theater,** 236 W. 78th (595-0850).

LADIES IN RETIREMENT—Revival of the mystery by Edward Percy and Reginald Denham, directed by William MacDuff. With Mary Orr, Ruby Payne, Gary Richards, Janet Koenig, Kathryn Sparer. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 9/2. **Apple Corps Theatre,** 336 W. 20th (929-2955).

LIKE THEM THAT DREAM—Edgar White's drama concerning the conflict between a black painter working a[illegible] orderly, and a white South African cancer pat[illegible]; directed by Esteban Vega. Thurs.-Sun. at 8, Sun. at 3; $6; thru 9/2. **No Smoking Playhouse,** 354 W. 45th (582-7862).

LITERATURE—A one-act play by Arthur Schnitzler, directed by Percy Edward Johnston, plus singular scenes. Thurs. & Fri. at 10:30 p.m. 9/1 at 8; Sun. at 2; $6; thru 9/2. **Theater 22,** 54 W. 22nd (243-2805).

LOOK BACK IN ANGER—A modern adaptation of the John Osborne play; directed by Charles Pope; with Brian Brophy and Victoria Karnafel. Fri. at 8, Sat. at 7 & 10:30, Sun. at 5; $6; 9/7-9. **78th St. Theatre,** 236 W. 78th (595-0850).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer; directed by Grenoldo. Thurs. & Fri. at 8, Sat. at 11 a.m., 2 p.m. & 8; Sun. at 2 & 5; $10-$18. **Heckscher,** 1230 Fifth Ave. (534-2804).

MUCH ADO ABOUT NOTHING—The American Theatre of Actors performs the Shakespeare play; directed by William Ellis, with a company of 17. 8/29-31, 9/1, 5-7, 8 at 8:15; $6. **Courtyard Theater,** 314 W. 54th (868-1161).

THE NEW YORKERS—Music and lyrics by Cole Porter, book by Herbert Fields, directed by Barbara Vann. Wed. & Thurs. at 8, Fri. & Sat. at 8:30, Sun. at 3:30; $6-$10; 9/5-30. **Medicine Show,** 6 W. 18th St. (255-4991).

POET—Written, directed, and performed by Richard Taylor, play is about a particularly discouraging day in the life of a street poet. 9/10-12 at 4. FREE. **Bruno Walter Auditorium,** 111 Amsterdam Ave.

THE POKER SESSION—Hugh Leonard's new play. Tues.-Sat. at 8, Sun. at 7; $12-14; from 9/25. **Theatre Off Park,** 28 E. 35th (679-6283).

THE RIGHT DECISION—Eliza Wyatt's play about a defense lawyer and a dancer, both recovering from his car accident; directed by Tony Alicata. Thurs.-Sat. at 7:30, Sun. at 4; 9/6-23; $6. **18th St. Theater,** 145 W. 18th (279-4200).

SINNERS IN THE SUN—Poty Oliveira's comedy about a group of misfits summering in Brighton Beach, followed by *Happy Hour,* a short play by the same author; directed by Allen Frame. Wed.-Sat. at 8:30; 8/29-9/7. **8 B C,** 337 8th St. (254-4698).

SMOKING NEWPORTS AND EATING FRENCH FRIES—Sebastian Stuart's comedy is set in a trailer in upstate New York and deals with the dreams and nightmares of trailer people. With Helen Hanft. Wed.-Sun. at 8; 11 p.m. perf. added Fri. & Sat.; $4; 8/30-9/15. **Theater for the New City,** 162 Second Ave. (254-1109).

SONGS OF THE OLE SOUTH—Fred Fondren's *Self-Defense;* Gilbert Moses's *Roots,* and Gloria Harper's *The Petrified Man;* directed by Beatrice Winde. The plays are being done in tribute to Eudora Welty on the occasion of her 75th birthday. Thurs.-Sun. at 8; $5, $7. **Prometheus,** 239 E. Fifth St. (477-8689).

SUSPENDERS—Poet/playwright Umar Bin Hassan's play focusing on a black stock clerk and a white executive in a stalled elevator; directed by Anderson Johnson, and starring Laurence Fishburne and Henry Sturtevant. Thurs.-Sun. at 7:30; $5; thru 9/2. **Entermedia's Second Story,** 189 Second Ave. (652-6286).

TENDER OFFER—George Rattner's comedy about a man and woman caught up in the wheelings and dealings of international business; directed by Gordon Edelstein. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; 9/6-30; $8. **Riverwest,** 155 Bank St. (243-0259).

TRESPASSES—An autobiographical account of the abused childhood of playwright Barbara Santee; directed by Don Signore. Fri., Sat., Mon. & Tues. at 8, Sun. at 7; $6; 9/8-30. **TOMI,** 23 W. 73rd (678-7239).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JAMES GILLRAY—Forty hand-colored etchings by an English caricaturist (1757-1815), thru 8/31. McCarron, 1014 Madison (772-1181).

LESTER G. HORNBY—World War I scenes in drawings and etchings, thru Dec. Military Bookman, 29 E. 93rd (348-1280).

HANS-GERD MEHRTENS/C.C. RUSSELL—Paintings by both, thru 8/30. Wilson, 1015 Madison (772-6338).

LIVIO SAGANIC—Recent abstract sculptures, thru 9/15. Facade, 1044 Madison (744-4997).

57th Street Area

KARL ANDERSON—Inpressionistic paintings by an American artist, the brother of Sherwood Anderson, thru 9/15. Grand Central, 24 W. 57th (867-3344).

JEAN DUFY—Watercolors and gouaches, thru 8/31. Dyansen 57, 11 E. 57th (489-7830).

TOM HARDY—Drawings and prints, thru 9/14. Kraushaar, 724 Fifth (307-5730).

SoHo and Tribeca

BRADLEY ARTHUR—Sculptures in bronze and stone, thru 8/31. Pietrasanta, 81 Franklin (219-3128).

BARUCH HIMMELSTEIN—An environmental installation piece entitled "Cloud Gatherer," thru 9/1. 22 Wooster (431-6445).

MARLA LIPKIN—Landscape paintings, thru 9/13. Rainbow Connection, 100 Hudson (219-8017).

Other

JAMES ALLEN—A retrospective of his industrial and urban etchings, and lithographs from the '30s and '40s, thru 9/16. Ryan, 452 Columbus (799-2304).

NORMAN BLUHM—Large-scale oil paintings with abstract forms that refer to landscape and the figure, thru 10/10. SUNY at Stony Brook, Stony Brook, N.Y. (516-246-3580).

ELAINE DEKOONING/JEFFREY MEIZLIK—New paintings/Sculpture. Thru 8/30. Vered, 68 Park Place, East Hampton, L.I. (516-324-3303), Thurs.-Mon. 12-6.

JOSEPH DELANEY—Paintings from 1933-1983, including works from the W.P.A. period, thru 9/15. Sragow, 80 Fifth (929-2734).

ROBERT GWATHMEY—A forty-year survey of oil paintings and watercolors by a realist painter, thru 9/16. Guild Hall, 158 Main St., East Hampton (516-324-2155).

JEFF—Eight metal wall-relief sculptures made between 1973 and 1981; 8/28-10/17. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

MARK SCHLESINGER/RICHARD HENNESSY—Abstract paintings/One painting, "The Siege of Breda," which alludes to Velasquez's "The Surrender of Breda." Thru 9/16. St. Peter's Church, 619 Lexington (935-2200).

GROUP SHOWS

Madison Avenue and Vicinity

DAVIS & LANGDALE—746 Madison (861-2811). Drawings and paintings by gallery artists, including Anderson, Kulicke, Shickler, York; thru 9/14.

FACADE—1044 Madison (744-4997). Works by gallery artists, thru 9/15.

FORUM—1018 Madison (772-7666). Figurative drawings by 20th-century American artists, including Dine, Gillespie, Hopper, Jacquette, Marsh, Soyer, others; thru 8/31.

FOURCADE—36 E. 75th (535-3980). Sculpture by Berlant, Chamberlain, de Kooning, Heizer, Smith, Westermann, others; thru 9/14.

GOODMAN—1020 Madison (772-2288). Works by Botero, Chia, Dubuffet, Hockney, Moore, Picasso, others; thru 8/30.

GRAHAM—1014 Madison (535-5767). "Women: A Changing Picture"—paintings by Anshutz, Hunt, Sully, others; thru 8/31.

MARBELLA—28 E. 72nd (288-7809). Paintings by Hallowell, Inness, Marsh, others; thru 10/13.

PAYSON-WEISBERG—822 Madison (249-1666). Paintings and works on paper by Anthony, Banach, Buch, Dillon, de Juan, Margulis; thru 9/3.

ROLLY-MICHAUX—943 Madison (535-1460). Early aquatint etchings and lithographs by Miro; selected graphics by Marini, Moore, Picasso; sculpture by Berrocal and Wilson, thru 9/30.

SOLOMON & CO.—959 Madison (737-8200), Tues.-Fri. 11-5. Paintings, watercolors, and sculpture by Calder, Dubuffet, Leger, others; thru 8/31.

SPANIERMAN—50 E. 78th (879-7085). Paintings, watercolors, and drawings by American Expatriate artists, including works by Bridgman, Currier, Hitchcock, Knight, Robinson, Sargent, Weeks, others; thru 9/17.

WEINTRAUB—992 Madison (879-1195). Paintings by Botero, Klee, Magritte, Picasso, Tamayo and others; sculpture by Archipenko, Arp, Calder, Miro and others; thru 9/30.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). Oil paintings and works on paper by gallery artists, including Bruder, Burko, Ernst, Gray, others; thru 9/15.

COLE—101 W. 57th (333-7760). "American Master Prints: 1900-1950"—works by Arms, Avery, Curry, Davis, Lozowick, Wood; thru 8/31.

FELICIE—141 E. 56th (752-7567). Paintings, pastels, drawings by Correale, Fasanella, Johnson; thru 9/30.

FIRST WOMEN'S BANK—111 E. 57th (644-0670). "Portraits: Form and Concept," with works by Bell, Benton, Corboy, Sharpe, Wilke, others; thru 9/14.

FRENCH—41 W. 57th (308-6440). Works by Birmelin, Haney, Lang, Mitropoulos, others; thru 8/31.

GETLER/PALL/SAPER—50 W. 57th (581-2724). Works centered around the theme of the Pool, by Bartlett, Hockney, Hopkins, Katz, Segal, others; thru 8/31.

GRUENEBAUM—38 E. 57th (838-8245). Paintings by Brooks, Cavallon, Hartigan, Jorn, Kuhn, McNeil, Muller, Resnick; 9/4-29.

HEESY—50 W. 57th (245-1420). Selected prints by Diebenkorn, Hockney, Lichtenstein, Motherwell, others; thru 8/31.

HEIDENBERG—50 W. 57th (586-3808). Works by Botero, Caro, Pissarro, Riess, Solomon; thru 8/31.

MARKEL—50 W. 57th (581-1909). An exhibition of gallery artists, thru 8/31.

OSCARSSON HOOD—41 W. 57th (750-8640). By appt. only thru 9/8. A preview of artists who will show their work in the 1984-1985 season, including Couch, Luchs, Ossorio, Pesce, Sims, Willis, others; thru 9/8.

PACE—32 E. 57th (421-3292), Mon.-Fri. 9:30-5:30. Prints and sculpture by gallery artists; thru 8/31.

ROSENBERG—20 W. 57th (757-2700). A review of shows from 1983-1984, and a preview of shows to come, with works by Chernow, Crull, Katzen, Parks, others; thru 9/7.

ST. ETIENNE—24 W. 57th (245-6734). American folk paintings by Hicks, Kane, Moses, Phillips, Pippin, others; thru 9/14.

SCHOELKOPF—50 W. 57th (765-3540). Works by gallery artists, including Bailey, Erlebacher, Dallman, others; thru 9/1.

SEGAL—63 E. 57th (486-2297). "Indian Summer Show," with works by Native American artists, including Cannon, Houser, Namingha, Scholder, others; thru 9/5.

TATISTCHEFF—50 W. 57th (664-0907). Paintings by gallery artists; 9/4-29.

East Village

DRAMATIS PERSONAE—25 E. 4th (777-2017), Thurs.-Sun. 2-6. Works by ten figure painters; thru 8/31... "Racist America" — works by artists addressing racism and its resurgence on American social and political scenes; 9/5-30.

FUN—254 E. 10th (473-4606) Tues.-Sun. 12-6. Works by Brathwaite, Connelly, Friedman, Futura, others; thru 8/31.

SHARPE—328 E. 11th (777-4622). Works by gallery artists, including Dean, Drake, Laemmle, Schindler, others; thru 8/31.

SoHo and Tribeca

BLOM & DORN—164 Mercer (219-0761). Paintings by Frandsen and Levav; sculpture by Horvath; thru 8/31.

CENTRAL FALLS—478 W. Broadway (475-3333). Caribbean art from the island of St. Bartholomew, thru 9/9.

HENOCH—80 Wooster (966-0303). Works by Evans, Ferguson, Feuerman, Lang, others; thru 8/31.

HERLIN—68 Thompson (431-8732). Works on paper by Anello, Anthony, Batten, Dalen, Fisher, Haber, others; thru 8/31.

HOFFMAN—429 W. Broadway (966-6676). Summer show of works by gallery artists, including Buchwald, Eddy, Ferrer, Nice, Sullivan, Tworkov, Wofford, others; thru 9/5.

KIND—136 Greene (925-1200). Works by Birmelin, Finster, Nutt, Ramberg, others; thru 9/1.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince (226-1995). Works by Adams, De, Kujawa, Spilner; 9/5-10/13.

SPERONE WESTWATER—142 Greene (431-3685). Works by Chia, Clemente, Cucchi, Le Brun, Long, Mariani, Merz, Paladino, Richter; thru 9/1.

WARD-NASSE—178 Prince (925-6951). Paintings by Kane, Pellegrino, and Serban; multi-media pieces by Maciel; thru 9/13.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). "Secret Rites: Symbols of Magic from West and Central Africa," thru 9/8.

ALA—32 W. 20th (675-3267). Works by gallery artists, including Bianchi, Ceccobelli, Dessi, Finn, Gormley, Hambleton, Rosenthal, Wilding; thru 9/15.

CITY—2 Columbus Circle, 2nd Floor (929-6688). "Reverse Impressions: An Emphasis on Negative Space," with works by Bisson, Frazier, Lister, Serrano, Weider, Wool; thru 9/21.

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Eight groups, each including a visual artist, a performing artist and an architect, will create eight installations, thru 9/16.

FASHION MODA—2803 Third Ave., Bronx (585-0135). "South Bronx Show," with works by Ahearn, Crash, Eins, Headley, Torres, others; thru 8/31.

GREENWALD—181 Mott (219-1642). Paintings, drawings, and sculpture by Burns, Fares, Kramer, Levine, Miller, others; thru 9/3.

LINCOLN CENTER'S CORK GALLERY—Lower level of Avery Fisher Hall, Broadway at 64th (749-5516). "Vietnam: Reflexes and Reflections"—works by Vietnam combat veterans; thru 9/4.

MUNICIPAL ART SOCIETY—457 Madison (935-3960), Mon.-Sat. 11-5. Models, drawings, and close-up photographs detailing the restoration of The Statue of Liberty, thru 9/14.

ONYX—54 Irving Place (505-9001). Works on paper by six South African artists; thru 9/16.

STORM KING ART CENTER—Mountainville, New York (914-534-3115). "20th-Century Sculpture: Selections from The Metropolitan Museum of Art" with works by Calder, Di Suvero, Moore, Smith, others; also a group of outdoor sculptures by Louise Nevelson; thru 10/31.

Photography

ANSEL ADAMS—A memorial tribute to America's pre-eminent landscape photographer, with over sixty photographs, thru 9/1. Light, 724 Fifth (582-6552).

GEORGE L. AGUIRRE—Laser color prints of notable women; 9/1-30. 4th Street Photo, 67 E. 4th (673-1021).

AUGUSTE B. BRAQUEHAIS—"The Paris Commune" photographs of the revolt against the French provisional government in 1871; 9/5-29. Wolf, 30 W. 57th (586-8432).

CARIMOOR—20 E. 76th (772-1701). Photogravures by Steichen, Stieglitz, Strand, White, others; thru 8/31.

MONIKA KRAJEWSKA—28 black-and-white photographs of Polish Jewish cemeteries and tombstones, thru 10/15. YIVO, 1048 Fifth (535-6700), Mon.-Fri. 9:30-5:30.

MICHEL SZULC KRZYZANOWSKI—Humorous and improbable situations in black-and-white sequential photographs, 9/4-29. Laurence Miller, 38 E. 57th (319-1800).

NIKON HOUSE—620 Fifth (586-3907). Over 60 photographs by winners of the Nikon Photo Contest International, thru 9/1.

PACE/MACGILL—11 E. 57th (759-7999). Group show of gallery artists, including Avedon, Callahan, Hellebrand, Shore, others/Photographs by Samaras from the past decade. Thru 8/31.

PATRICK D. PAGNANO—Color photographs of Italy, thru 8/31. Image, 507 Fifth (867-4747), Mon.-Fri. 9-5:30.

KRISTIN ROBINSON/MALCOLM GREENAWAY—Photographs of Block Island and Rhode Island by both, thru 9/3. Burgundy, 467 Amsterdam (787-8300).

MARK SICK—"Human Comedy"—a group of black-and-white photographs showing how people choose to present themselves within their environments; thru 9/11. New School/Parsons Photography Gallery, 66 Fifth (741-5667).

STALEY-WISE—177 Prince (777-1590). Vintage and modern photographs by Dahl-Wolfe, Horst, Newton, Ray, Turbeville, Walling, others; thru 9/15.

EVE STROH—Photographs of children in playgrounds, thru 9/5. St. John the Divine, Amsterdam and 112th (678-6903).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. Jewelry USA and Jewelry International: Contemporary Trends; thru 9/1.

AMERICAN MERCHANT MARINE MUSEUM, United States Merchant Marine Academy, Kings Point, N.Y. (516-482-8200). Sat.-Sun. 1-4:30. Mon.-Fri. by appt. only. Free. Permanent collection of artifacts from merchant ships and noted models... Arthur Beaumont, 1890-1977: Retrospective; thru Oct.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Ancestors: Four Million Years of Humanity; thru 9/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Mon.-Thurs., Sat. 11-6, Sun. 12-5. Closed Fri. (From 9/3, Tues.-Sat. 11-6, Sun. 12-5. Closed Mon.) The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10:30-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Native American Painting; thru 10/14.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Homer, Sargent, and the American Watercolor Tradition; thru 9/3... Picasso's Curtain for the Ballet, *Parade,* thru 9/3... Collecting for the Future; thru Aug... Gowns by Grès; thru January... Curator's Choice III: Spanish Colonial Arts of the Andes; thru 10/9... Color in the Summer: color photographs by more than 20 artists; thru 9/30.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; seniors & students $1, free Tues. after 5. Manhattan Skyline: New York Skyscrapers Between the Wars; thru 9/23... Design in the Service of Tea; thru 10/28... Damask: a selection of historic and contemporary silk, linen and wool fabrics in damask weave; thru 11/4.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc   City Streets by Hedy Pagremanski; thru 8/31.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted... Clodion Terracottas in North American Collections; thru 9/30.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Painting in Paris, 1909-1927: A Selection from the Permanent Collection; thru 9/30... From Degas to Calder: Sculpture and Works on Paper from the Guggenheim Museum Collection; thru 9/9... Collection Gallery: Master Drawings; thru 10/14.

HISPANIC SOCIETY OF AMERICA—613 W. 155th St. (926-2234). Tues.-Sat. 10-4:30, Sun. 2-5. Free. Paintings, sculpture, and decorative arts of the Iberian Peninsula from prehistoric days to the present century.

THE HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-963-4550). Wed.-Fri. 10-5:30, Thurs. til 9. Sat.-Sun. noon-7. The Lens in the Garden; thru 9/16... Domestic Rituals: Photography of Mary Frey; thru 10/21... Westchester Homes and Gardens; thru 9/9.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4): $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heroes... Grumman F-11 Tiger.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5:30, Tues. to 9, Fri. to 5. Closed Sat., major Jewish holidays. Israel in Antiquity. . .Coins Reveal. . .Closed 8/27-9/3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4; children & seniors $2. Reinstalled galleries of Egyptian Art... The New Jack and Belle Linsky Galleries of European paintings, furniture, porcelain, bronzes, and jewelry... Greek and Roman Treasury... New Installations in the American Wing... Roman Portraits and Reliefs from the First Century B.C., through the Third Century A.D... Yves Saint Laurent: 25 Years of Design; thru 9/2... Paintings and Manuscripts from the Collection of Prince Sadruddin Aga Khan; thru 10/14... Sports in Ancient Greece... New Galleries for Ancient Near Eastern Art... Recent Acquisitions; thru 9/2... African Ivories; thru 12/30... Rhode Island Needlework, 1730-1830, thru 9/23... Aspects of the City: 20th-century paintings; thru 9/29... Te Maori: Maori Art from New Zealand Collections; 9/11-1/6. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5. $2 suggested donation. Closed thru 8/31. Master European Drawings from the National Gallery of Ireland; 9/1-11/25... William Morris: The 150th Anniversary of his Birth; 9/1-11/25... Landscape Etchings by Rembrandt; 9/1-11/25... Manuscripts of Irish Authors; 9/1-25.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations... Mira! The Canadian Club Hispanic Art Tour; 55 contemporary paintings by 22 Hispanic artists; thru 9/2.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $1; free Tues. eve. Cross Currents: Faces, Figureheads and Scrimshaw Fancies; thru 9/2.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Dragons in the New World: Native Americans and the China Trade; thru 9/30. . Drums and Bustles; thru 9/30.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Lucille Ball: First Lady of Comedy; thru 9/13.   Metromedia and the Du Mont Legacy; thru 9/20.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... New Yorkers' Taste. Chinese Export Porcelain 1750-1865; thru 9/5 . New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... New York off the Record: Photographs by Robert Sefcik; thru 9/3... Queens, Courtiers and Cavaliers; thru 9/3... The City Scene: 1820-1920; thru 10/14... The Circus Comes to Town: Posters on Parade; thru 9/9. **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50 In Perspective, permanent exhibition on the history and development of holography... Holography (Re)Defined/Innovation through Tradition; thru 10/7.

MUSEUM OF MODERN ART, 11 W. 53rd St (708-9400). Daily 11-6, Thurs. til 9. Closed Wed. $4.50; students $3; seniors $2. New West Wing... Three Americans: Photographs by Robert Adams, Jim Goldberg and Joel Sternfeld; thru Aug. . Color Photographs: Recent Acquisitions; thru Oct.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Andrew Lyght: 3-D Paintings; thru 10/7... Long Island Sound Steamboats; thru 10/7.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. William Lescaze—The Rise of Modern Design in America; thru 9/2... Seasons at the *New Yorker:* Six Decades of Cover Art; thru 9/2.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8 (free 5-8). Thurs.-Sun. 12-6. Closed Mon. & Tues. $2.50; students & seniors $1.50, children free. Martin Puryear: Survey of wood sculpture; thru 9/9... Currents: David Ireland; thru 9/9.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: The Neustadt Collect of Tiffany Lamps.. New York and The China Trade; thru 8/31... Five New York Families; thru 11/18... Visions of Liberty; thru 1/13... Watercolors from the Society's Permanent Collection; thru 10/28... Lost in the Shuffle: Playing Cards and Board Games from Bygone Days; thru 11/4... Firefighting on Parade: 1600-1865; thru 8/31... Ardent Spirits and Demon Rum: Temperance Movements in America; thru 9/30.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (661-7220). Daily ex. Sun. 10-6; some collections to 9. Fifty Years of American Poetry; thru 10/1... Censorship: 500 Years of Conflict; thru 10/15... **Lincoln Center,** 111 Amsterdam Ave. (870-1600). The DeMille Dynasty: First Family of Hollywood, Theatre and Dance; thru 10/1... Terpsichore Revisited: 40th-Anniversary of the Dance Collection; thru 9/22. **Donnell Library Center,** 20 W. 56th St. The Fourth International Batik Exhibit: Nine Contemporary Masters; 8/29-9/29.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. The Ablah Collection: Six Henry Moore Sculptures; thru 11/30... Laurie Anderson: Works from 1969-1983; thru 9/9... Matt Mullican: Recent Works; thru 9/2.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children 50 cents. Faith Ringgold: Twenty Years of Painting, Sculpture and Performance 1963-1983; thru 9/4.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains... To Preserve a Heritage: The Story of the Ukrainian Immigration in the United States.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Abstract Painting and Sculpture in America 1927-1944; thru 9/9... Viola Frey; thru 9/30... Print Acquisitions 1974-1984: 8/29-11/25. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). The Art of Music: American Paintings and Musical Instruments 1770-1910; thru 9/19.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 9/13 at 10 & 2: American and European Prints. On view from 9/8. **East,** 219 E. 67th St. (570-4141). Next sale 9/5 at 10: Furniture, Paintings and Decorative Objects. On view from 8/31.

DOYLE—175 E. 87th St. (427-2730). Next sale 9/12 at 10: Fine 19th-Century Furniture, Paintings and Decorations, including Tiffany and Art Nouveau, Bronzes, Orientalia, Silver and Rugs. On view from 9/8.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 9/8 at noon: Lead Soldiers, Toys, and Corkscrews. On view from 9/4.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). Next sale 9/11 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 9/6.

MUSIC & DANCE

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, August 27

PAMELA LEVY-MAJNEMER, pianist. Music of Bach, Beethoven, Chopin. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

TWO-ON-TWO—Jazz. Citicorp Atrium, Lexington Ave. and 53rd St., at 6. Free.

CHICO HAMILTON QUINTET—Jazz-standard music. Bryant Park, Sixth Ave. and 40th-42nd Sts., at 12:30. Free.

OUTDOOR MUSIC IN THE BRONX—Marco Rizo and his jazz-percussion ensemble; Bronx County Courthouse, 851 Grand Concourse, at noon. Max Goldberg, Comras Mall, at 7:30. Richard Piti, Ft. Independence Park, at 7:30. All free.

Tuesday, August 28

LINCOLN CENTER OUT-OF-DOORS—See listings for *Dance*, below.

ALVIN MCCALL, cellist/**JAN DEATS,** pianist. Franck's Sonata in A. Trinity Church, Broadway at Wall St., at 12:45. Free.

JERRY KUHL & TAILGATE STOMPERS, Dixieland/**MIKE Q & KINGDOM,** a limbo rock revue from the Caribbean. Bell Plaza, Sixth Ave. and 42nd St., at noon. Free.

RICHARD EISENSTEIN SEXTET—Jazz fusion. Cooper Park, Third Ave. and 7th St., at 12:15. Free.

DICK RAYMOND—Stage band. Steps of City Hall, between Park Row and Broadway, at noon. Free.

DEUCE—Horn players Jean Fineberg and Ellen Seeling, with their jazz-funk group. 1411 Broadway Plaza, 38th St., at 12:15. Free.

NEW YORK NEOPHONIC ORCHESTRA, with Joel Kaye. Jazz. Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

MUSIC LIVE!—Political rock, with salsa, and open jamming by audience musicians. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—Robert DeCormier conducts an open reading of Bach's B-Minor Mass. CAMI Hall, 165 W. 57th St., at 7:30. $4, *includes refreshments and use of a score.*

BROOKLYN BACH FESTIVAL—The full ensemble, with soprano Judith Otten, violinist Rick Dolan, horn player William Hamilton, and bassoonist Jeffrey Marchand. Orchestral Suite No. 1; Brandenburg Concerto No. 1; Cantata No. 52. First Unitarian Church Chapel, Monroe and Pierrepont Sts., Brooklyn Heights, at 8. $7.

BRONX ARTS ENSEMBLE, Beatrice Brown conductor. Overture to Gonzalez's *El Juramento;* Gounod's Petite Symphonie in B-flat, for Winds; Strauss's Sonatina for Winds. Comras Mall, Bronx Park East at Lydig Ave., at 8. Free.

STEVE ADELSON—Entertainment band. McGoldrick Park, Brooklyn, at 6 Free.

ARLO GUTHRIE/STEVE GOODMAN—A 1960s folk-revival show. Westbury Music Fair, Brush Hollow Rd. (516-333-0533), Westbury L.I., at 8. $13.75.

Wednesday, August 29

JEAN-LUC PONTY/STANLEY CLARKE—Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

VALERIE LEVY, violinist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LINCOLN CENTER OUT-OF-DOORS—North Plaza at 12:15: Wind & Thunder, jazz. Free. See also Dance, below.

JOHNNY COLON ORCHESTRA—Latin-salsa music. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at noon. Free.

ART ON THE BEACH—Creative Time performance, with Peter Gordon and his "Car in Trough/Toxic Dump," a tone poem with saxophone narrative and electronic tapes. The collaboration with sculptor Mac Adams and architect Henry Smith Miller is called "Dead End." Battery Park City Landfill Gate 18, Chambers and West Sts., at 6:30. $5.

LYNN OLIVER ORCHESTRA—Stage band. World Trade Center Plaza, Church St. between Liberty and Vesey Sts., at 12:15. Free.

MOZART ON FIFTH—Classical and popular program. American Craft Museum II, 77 W. 45th St., at 12:30. Free.

JAMILLAH—Top-40 disco music. Port Authority bus terminal, Eighth Ave. and 42nd St., at noon. Free.

FIRE & ICE—Disco music. George Washington Bridge bus station, Broadway between 178th and 179th Sts., at 4:30. Free.

SEUFFERT BAND, George F. Seuffert conductor. Beach 19th St. (JASA), Rockaways, Queens, at 8. Free.

OUTDOOR MUSIC IN THE BRONX—Roberto Torres, with Charlie Rodriguez and his orchestra; Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., below 179th St., at 6. Alborada Latina, chamber ensemble with Latin American music; Thomas Moore Park, 165th St. and Longfellow Ave., at 8. Richard Piti and group, Co-op City Section 5, at 7:30. All free.

STATEN ISLAND CHAMBER-MUSIC PLAYERS—A blend of voice, dance, visual arts, and instruments. Great Kills Park bathhouse, Hyland Blvd. and Buffalo St., S.I., at 8. Free.

HERB ALPERT AND THE TIJUANA BRASS—Concerts on the Beach, Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $15.

JIMMY JONES JAZZ COLLECTIVE—St. Paul's United Methodist Church, S. Broadway and Division Ave., S. Nyack, N.Y., at 8 Donation.

Thursday, August 30

THE THOMPSON TWINS—*Radio City Music Hall,* Sixth Ave. at 50th St. (757-3100), at 8 and midnight. $16.50, if available.

HERBIE HANCOCK AND THE ROCKIT BAND/STEEL PULSE—Reggae. Concerts on the Pier, Twelfth Ave. and 45th St. (249-8870), at 7:30. $10.

CARMEN RODRIGUEZ-PERALTA, pianist. Music of Mozart, Beethoven, Ginastera. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LINCOLN CENTER OUT-OF-DOORS—Payroll Boys, of Whitesburg, Ky., and Elise Witt and Small Family Orchestra, of Atlanta; North Plaza at 12:15. Free. See also Dance, below; also Happenings and Children, page 82.

REYNOLDS & COWAN DUO—Bluegrass and folk, on guitar and dulcimer. Bryant Park, off Sixth Ave. and 40th-42nd Sts., at 12:30. Free. See also Happenings, page 82.

VERN FRIDIE & HIS JAZZ DISCIPLES—Exxon Park, west of Sixth Ave., 49th-50th Sts., at 12:30. Free.

DAVID BOND QUINTET—Contemporary jazz. Castle Clinton, Battery Park, at noon. Free.

PAUL WINSTON TRIO—Piano, bass, drums. Olympic Tower Atrium, Fifth Ave. at 51st St., at 5:30. Free.

ELWOOD BUNN AND DOWN YONDER—1411 Broadway Plaza, at 38th St., at 12:15. Free.

JOEL KAYE AND THE NEOPHONIC ORCHESTRA—Port Authority Bus Terminal, Eighth Ave. and 40th-42nd Sts., at 4:30. Free.

RICHARD IACONA—Jazz. Steps of City Hall, between Park Row and Broadway, at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Robert DeCormier conducts an open reading of Beethoven's *Missa Solemnis.* CAMI Hall, 165 W. 57th St., at 7:30. $4, includes refreshments and use of a score. Final sing of the summer.

MICHAEL PARLOFF, flutist/**THEODORE ARM,** violinist/**TOBY HOFFMAN,** violist/**HAKURO MORI,** cellist. Mozart, Hindemith, Varèse, Beethoven. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

RAY RAPETTI, and group. P.S. 71 at Roberts Ave., Bronx, at 7:30. Free.

JULIO IGLESIAS, with Michael David. Concerts on the Beach, Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $17.50.

LITTLE RIVER BAND—Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $15.75.

SOMERSAULT, with Steve Fishman. Caribbean jazz, funk, rock. Hudson River Museum, Trevor-Park-on-Hudson, 511 Warburton Ave., Yonkers, at 8. $3.

Friday, August 31

LINCOLN CENTER OUT-OF-DOORS—North Plaza at 12:15: Valery Ponomarev at the Universal Language; jazz. North Plaza at 6:15: Manhattan String Quartet; chamber music. Free. See also Dance, below.

MISTER SPATS—Jazz. Bryant Park, off Sixth Ave at 40th-42nd Sts., at noon. Free.

DIXIE RAMBLERS—Dixieland music. 55 Water St., Upper Plaza, at noon. Free.

QUEENS PHILHARMONIA, JoAnn Falletta conductor; bassoonist Andy H. Lustig. Anderson's *Trumpeter's Lullaby* and *Bugler's Holiday;* Weber's Bassoon Concerto No. 1; Tchaikovsky's Symphony No. 1. Queens College, Keily Hall, L.I.E. and Kissena Blvd., Flushing, at 8. $2.

Saturday, September 1

SALSA FESTIVAL REUNION—Fania All-Stars, including Celia Cruz, Johnny Pacheco, Ismael Miranda, Yomo Toro, Ismael Quintana, and many more. Guest stars include Tito Puente, Eddie Palmieri, Willie Colon, Ray Barretto, Larry Harlow, Papo Lucca y La Sonora Poncena and Wilfrido Vargas y Sus Beduinos. Madison Square Garden at 8. $10-$20. See also Happenings, page 82.

LINCOLN CENTER OUT-OF-DOORS—See Happenings, page 82; also Dance, below.

DIONISIO A. LIND, carillonneur. Riverside Church, the Drive at 122nd St., at noon. Free.

CELEBRATE BROOKLYN—Salute to reggae, with Triston Palma, Carlton Livingston, Ras Abadah, the Caribbean Express, and Kalabash. Prospect Park bandshell, 9th St. and P.P.W., at 3. Free.

CYNDI LAUPER—Concerts on the Beach, Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $12.50.

JAZZ FESTIVAL—Bassist Arvell Shaw and "The Armstrong Legacy"; Richie Cole and percussionist Ray Mantilla in "Alto Madness"; Louis Bellson and "Big Band Explosion." Heckscher State Park, Islip, L.I., at 6 (516-246-6125). Free.

WATERLOO FOLK FESTIVAL, *Arlo Guthrie,* John Sebastian, Tom Paxton, Roger McGuinn, Happy and Artie Traum, the Washington Squares, Joe Heukerott, Ralph Litwin, Frosty Morning, Ralstons, Henry Nirenberg, Bob Killian, others. Stanhope, N.J. (201-347-4700), noon-10 p.m. Continues Sun. and Mon. $12, or $33 for three days.

Sunday, September 2

LINCOLN CENTER OUT-OF-DOORS—Fountain Plaza at 2: Racca. Damrosch Park at 4: Rehearsal of the American Symphony Orchestra progam scheduled for Damrosch Park at 8:15, with conductor Catherine Comet, baritone Ben Holt. See also Happenings, page 82.

JAMES A. SIMMS, organist. Preceded by the ringing of the tower bells, and including the Compline service. Trinity Church, Broadway at Wall St., at 8:45 p.m. Free.

ST. PETER'S CHURCH, Lexington Ave. at 54th St. At 5: Jazz Vespers, with Eddie Bonnemere Orchestra and the JESU Choir. At 7: the Percy France Quartet; $5.

DIONISIO A. LIND—See 9/1 Today at 10:30 a.m., 12:15, and 3. Free.

ART ON THE BEACH—A Creative Time performance, by Ned Sublette. "Desperate Character," a collaboration with visual artist Rhonda Zwillinger and architect Richard Clarke. Battery Park City Landfill, Gate 18, Chambers and West Sts., at 6:30. $5.

MICHAEL PARLOFF, others. See 8/30. Today at 4.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park bandshell, Queens, at 3. Free.

RYAN REPERTORY CO.—Original musical revue. John Paul Jones Park, Fourth Ave. and 101st St., Bay Ridge, Brooklyn, at 7:30. Free.

ROD STEWART/JEFF BECK—Concerts on the Beach, Jones Beach Theater, Wantagh, L.I. (516-221-1000), at 8. $17.50.

WATERLOO FOLK FESTIVAL—See 9/1. Today, with Melanie, Tom Chapin, Livingston Taylor, Jean

Ritchie, Walt Michaels and Co., Mike Cross, Bill Staines, Mike Argronoff, Lou Stebner, David MacDonald.

Monday, September 3, Labor Day

LINCOLN CENTER OUT-OF-DOORS—Final day's events, see Happenings, page 82.

JOSEPH C. DAVIS, carillonneur. Special Labor Day program. Riverside Church, the Drive at 122nd St., at noon. Free.

ROD STEWART—See 9/2.

WATERLOO FOLK FESTIVAL—See 9/1. Today, noon-8 p.m. With Tom Rush, Doc Watson, John Hartford, John Herald Band, Harvest Swing, Royce Anderson, Lew Gelfond and the Hot Foot Travelers, Mike Esposito, Elaine Silver.

Opera

New York City Opera
At the New York State Theater

TO NOVEMBER 18—$5.50-$35. Note: Foreign-language operas are subtitled in English. Tues., 8/28, at 8: Rossini's *The Barber of Seville,* Keene conducting; with Ziegler, Shaulis, Stone, Cousins, J. McKee, Dworchak. 8/29 at 8: Verdi's *Rigoletto,* Flint conducting; with Spacagna, DeVaughn, Ellis, Hadley, Langan. 8/30 at 8: Bizet's *Carmen,* Keene conducting; with Marsee, Christos, Calleo, McFarland. 8/31 at 8: Puccini's *La Bohème,* Pallo conducting; with South, Hynes, Grayson, Galbraith, Dworchak, Jamerson. 9/1 at 2: Puccini's *La Rondine,* Siciliani conducting; with Knighton, Peterson, McCauley, Eisler, Wexler. 9/1 at 8: Mascagni's *Cavalleria Rusticana,* with Sundine, Rose, Castle, George Gray (debut), Dansby; Leoncavallo's *Pagliacci,* with Haddon, West, Burchinal, McFarland; Weise conducting. 9/2 at 1: Verdi's *La Traviata,* Weise conducting; with Munro, Garrison, Fazah. 9/2 at 7: *Rigoletto;* same as 8/29. Next performance, 9/6 at 8: Gilbert and Sullivan's *The Mikado,* in English (of course); new production, with David Stahl conducting (debut); director, Lofti Mansouri; scenery and costumes by Thierry Bosquet (debut); lighting by John Gleason (debut); with Hynes, Bonazzi, Wildermann, Reed, Billings, R. McKee. *The Mikado* continues with the same cast, 9/8 at 2, 9/9 at 7. New cast 9/7 at 8: Peterson, Shaulis, Wildermann, Serbo, Lankston, J. McKee; also 9/8 at 8 (except Billings for Lankston), 9/9 at 1.

Other

ORFEO ED EURIDICE, by Gluck. Concert Royal and the New York Baroque Dance Company, James Richman conducting; with Drew Minter, Julianne Baird, Joyce Andrews, and the Stonewall Chorale. With period instruments and dance. Marymount Manhattan Theater, 221 E. 71st St. (279-4200). 8/28, 30 at 8. $20.

LADY OF THE CASTLE—Chamber opera by Mira J. Spektor, based on a play by Lea Goldberg; with Lydia Bruno, Ms. Spektor, Lawrence Chelsi, Harris Poor; pianist Harry Fuchs, flutist Svetlana Kabalin, cellist Annette Perry. Suffolk YM-YWHA, 74 Hauppage Rd., Commack, L.I. (516-938-4600). 9/2 at 3:15. Free, with Festival admission, $7. See Happenings, page 82.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 9/9, Friml's *Rose Marie.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. $10-$16.50.

GILBERT AND SULLIVAN CONCERT—The Village Light Opera Group, with selections from the operas. Bryant Park, Sixth Ave. and 40th-42nd Sts., 8/28 at 12:30. Free.

Dance

LINCOLN CENTER OUT-OF-DOORS—8/28 at 5, Fountain Plaza: Kenneth Rinker Dance Company. 8/28 at 8:15, Damrosch Park: Rod Rodgers Dance Company, in "Langston Lives." 8/29 at 5, Fountain Plaza: Michiyo Tanaka & Dancers. 8/30 at 8:15, Damrosch Park: William Carter Dance Ensemble. 8/31 at 5, Fountain Plaza: Gail Conrad Tapdance Theater. 9/1 at 2:30, Fountain Plaza: "The Magic of Chinese Theater." 9/1 at 5, Fountain Plaza: Joan Miller's Dance Players. 9/1 at 8:15, Damrosch Park: Pilobolus Dance Theater.

CYDNEY WILKES—"16 Falls in Color" and "Girl Dances for Screaming Ladies." DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 8/29 at 8. $7.

ANNABELLA GONZALEZ DANCE THEATRE—Modern dance. 55 Water St., Upper Plaza, 8/29 at noon. Free.

Photo: Wendy Barrows

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OTHER EVENTS

Happenings

FESTIVAL NOTES—Lincoln Center Out-of-Doors winds up this weekend. Note these special dates, and see also Concerts, Dance, and Children's listings in these pages for more: Theater groups include the Alternate Roots Southern Theater, 8/30 at 10 30 a m., North Plaza; the Jomandi Co. of Atlanta, in "Jus' Comin' Home." 8/30 at 5, Fountain Plaza, and same date at 6, North Plaza, the Nubian Company of Washington, in "Afro Tales." Also, 9/1 at noon, all around the plazas, Jay Miller's Family of Mime, Hentoff and Hoyer, and Leela Puppet Theatre. 9/2 at noon, all areas, Reynolds and Cowan, Leela Puppet Theatre, and Russell the Clown. 9/3 is Clown Theater Day; it begins at noon with a parade, starring the Bond Street Theater Coalition and Charivari; at 1, workshops with Jan Greenfield and John Towsen; at 2, acrobats; at 4, "A Happy Fellow," with Ronlin Foreman; at 5, a variety of performers in "The New State of the Art"; and, at 8:15, at Damrosch Park, a "Slaphappy Comedy Revue." Come back soon, you all!. . . Chelsea Fest '84 opens 9/3, to run through the 23rd in that neighborhood—art, concerts, dance, crafts, community street fairs, and much more. . . The Labor Day Street Fair, 9/2, noon-7, takes up the block on W. 42nd St., from Ninth to Tenth Aves., with films in one of the Theatre Row houses, craft demonstrations, performances by the Bread and Puppet Theatre, and the on-site construction of a wood-frame house. A sub-fair is a health-oriented program, with free testing and an exercise area. . . The Dewar's Jazz Festival folds up this weekend, and all week you'll find special goings-on, including, at Lush Life, 148 Thompson St., 9/2, 3-6, a free program that's a tribute to the old Duke Ellington trombone sections. It's free. . . The Bryant Park Country Fair is set for 8/30, 10-6, and it's a real greenmarket, with produce to marvel at and take home. Both farmers and urban gardeners will be on hand at Sixth Ave. and 40th-42nd Sts., to show off what they've nurtured and harvested. . . The New York Salsa Festival climaxes 9/1 (see Concerts), but there'll be events at Club Broadway, at 96th St., and, on 8/31, a moonlight music cruise on the Hudson; $22 (784-4528).

MORE FESTIVALS, out of town: The United Jewish Y's of Long Island will hold a Jewish Arts Festival, 9/2 and 3, 10-6, at the YM & YWHA of Suffolk, 74 Hauppauge Rd., in Commack. The top performers include Theodore Bikel, David Amram, Mike Burstyn, and Safam, a rock group; there'll be light opera, folk music, klezmer and classical music, crafts, and folk art. $7 adults, children under 12 free, seniors and students $5; fee includes on-site parking. . . Two more weekends for the New York Renaissance Festival, the annual donnybrook of jousting, merry maids and lordly lords in costume, Shakespeare, craft shows, dance, mime—all in a medieval mood. It's at Sterling Forest Gardens, Tuxedo, N Y. (914-351-5171). Sat. and the holiday Mon., $7.50, children $3; Sun. $8 and $3.50.

STAR QUEST—Sky show at the Hayden Planetarium, C.P.W. at 81st St. (873-8828). Leonard Nimoy narrates this journey through space and time, and speculates on the future of space exploration. Show times vary. $3.75; seniors and students $2.75, children $2.

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour. Sun.-Thurs., 11-6; Fri. and Sat., 11-8. $4.50, children under 12 $3.

ON THE CALENDAR: Actor Raul Julia reads from his favorite writers, at St. Bartholomew's Church, Park Ave. at 51st St., 8/30 at 12.30 noon; and it's free. . . Over Labor Day, if you're going out to the U.S. Tennis Open, at Flushing Meadow, take along some non perishable, nutritious food, and it will go to help the hungry, thanks to Impact on Hunger.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

OUTDOOR – AND INDOOR – ARTS AND CRAFTS SHOWS AND SALES—Books, magazines, and lots of other "materials" for the collector will be at the tenth New York Book Fair, 9/1-3, in the rotunda of Madison Square Garden. It's free, until you buy, and you can choose among the offerings of over 200 small-press publishers, from here and abroad. Children's entertainment Sun., readings for everybody each day, besides the wares, which focus on several special fields. Hours are 11-10 Sat., 11-8 Sun., 11-6 Mon. . . Arts and Crafts at Lincoln Center are old—and good—news by now; so it's even better news that there'll be an Autumn Crafts Festival—this one on the Fordham University Plaza, Broadway at 62nd St., on Labor Day weekend and the following one. Dates are 9/1, 2; 9/8, 9, with free admission; 300 artisans will display and demonstrate 11-6, and there'll be continuous entertainment and plenty of food—*sounds* like a festival, yes? Clothing, blown and stained glass, jewelry, pottery, and much more to look at and buy. . . The Washington Square Outdoor Art Show opens Labor Day weekend, too, and continues the next two weekends: 9/1-3, 8 and 9, 15 and 16. Everybody knows what to expect—paintings, drawings, graphics, some crafts, beginning on Fifth Ave. and 13th St., south to the Square, and south from that —just wander, and you'll find it. . . 9/1-3, there'll be another Central Park South art exhibit, on 59th St. between Fifth and Seventh Aves. Art to see and buy, in all media. . . In Brooklyn, the Sheepshead Bay Outdoor Art Show opens Labor Day weekend, too, and continues each weekend thru Sept. on the Mall, Emmons Ave. and Sheepshead Bay, Brooklyn.

Tours

GREENWICH VILLAGE—Federal and Greek Revival-style houses, literary and art history, and architecture, too. Tour with Joe Hores of Pace U. (488-1664 weekdays). 9/2, meet at 2, Jefferson Market Library, Sixth Ave. and W. 10th St. $4.

MUNICIPAL ART SOCIETY—(935-3960). 8/28 at 6, meet at the Urban Center, Madison Ave. at 51st St., for a "Greening of Midtown" walk. Landscape architect Rex Wasserman starts at the rooftop gardens in Rockefeller Center. $8.

QUEENS, NORTHEAST COAST, with the Shore Walkers of New York (663-2167). 9/2 at 10 a.m., meet N.E. corner of Roosevelt and Main Sts., Queens, for a trek that includes Bowne House, Ft. Totten, Little Neck Bay, and more. $3.

URBAN PARK RANGERS—Tours and workshops, free unless noted. **Bronx**: 9/1 at 1 p.m., meet at Third Ave. and E. Tremont Ave. for a geological tour around the glacier area of Borough Hall Park (589-0096). 9/1 at 1, meet at Bronx Park field house, Lydig Ave. and Bronx Park East (548-7880), for a children's nature workshop. 9/2 at 1, meet at Rice Stadium parking lot, Middletown Rd. and Stadium Ave., for a history lesson about Pelham Bay Park, the Revolutionary War, the W.P.A., and more (548-7880). . . **Brooklyn (856-4210)**: 8/30 at 7.15 p.m., meet at 25th St. parkhouse, boardwalk, in Coney Island, for both history and beachcombing. 9/2 at 1, a horseback tour of Prospect Park; phone to reserve; $15 for the horse hire. . . **Manhattan (397-3091)**: 9/1 at 2, meet in front of turnstile, South Ferry terminal, for a trip to Staten Island and a harbor tour; 25 cents fare. 9/2 at 11 a.m., meet at Central Park Dairy, 65th St. west of the Zoo, for a trek the length of the park, to 109th St. Take lunch for this one. . . **Queens (699-4204)**: 9/1 at 7 30 p.m., a real pow-wow of Indian lore, with a camp fire and stories, at Brookville Park, Brookville Blvd. and 147th Ave. . . **Staten Island (442-1304)**: 9/1 at 10 a.m., meet at Willowbrook Park comfort station for a woodlands walk; wear sturdy shoes and long pants, and take along something to fight off the bugs. 9/2 at 10 a.m., a bike hike along the southern shore; pre-register, please.

SOUTH STREET SEAPORT MUSEUM—A variety of tours of the ships and the museum enclave. Phone 669 9400 for complete information and prices. Some tours included in admission to museum buildings. Examples: "Weathered Witnesses," the unfinished seaport; daily at 1 and 3. A tour of museums, daily noon-4.

BRYANT PARK—Weekly "Once Around the Park" tour, Thurs. 12 30-1 30. Behind the Library, off Sixth Ave. and 42nd St. Free.

NBC STUDIOS—A 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22, reserve by 1 p.m. Sat. . . Soul Food and Jazz tour, Fri. and Sat., 7.30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 9/1, Prospect Park, Brooklyn. $12; phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). Woodland walks, Wed. at 1 p.m., Sat. at 11 a.m. $1. . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse and garden walk, every Sun. at 2:15. Free with weekend admission. . . Brooklyn Botanic Garden, 1000 Washington Ave.; each Sun. at 1, meet at Garden Shop for a 45-minute tour. Free. . . Interpretive tour of Clay Pit Ponds State Park Preserve, Staten Island. Each Sun. at 1; free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 9/1, Van Cortlandt Park, Bronx. 9/2, Forest Park, Queens. 9/3, Jamaica Bay, Queens. Noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). Meantime: 9/1 at 11 a.m., meet at Jamaica Bay Wildlife Refuge for a bird-migration watch; free (474-0613). 9/3 at 1, meet at corner of Richmond and Arthur Kill Rds., S.I., for a 90-minute tour of the Richmondtown Restoration; followed by optional 7-mile hike; free (204-1112, mornings). 9/4 at 10:30 a.m., meet at Vanderbilt Gate, 104th St. and Fifth Ave., for a tour of Central Park's Convervatory Garden; free. (722-0534)

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151), for full schedule. 9/3, Hudson River area. $15 without transportation, $23 with. Reservations required.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes. Also 9/1 at 10:30 a.m., meet outside Bay Ridge Ave. station (69th St., Brooklyn), RR train, for a walk along the shoreline from Bay Ridge to Coney Island (876-6688); $1. 9/3, a morning nature walk at the Bronx botanical garden. Phone for specific meeting places (201-572-1886, eves. ex. Fri.); $1.

Sports

FOOTBALL—Jets, at Giants Stadium, Meadowlands, E. Rutherford, N.J. Ticket info: 212-421-6600. $15, single seats only. Season at home opens 9/6 at 9 p.m.: vs. Pittsburgh.

TENNIS—The U.S. Open, 8/28-9/9 at the U.S.T.A. National Tennis Center, Flushing Meadow Park (271-5100).

BASEBALL—Mets: Shea Stadium, Flushing (507-8499). $3-$8. 8/27, 28, 29 at 7.35, vs. Los Angeles. 8/31 at 8.05, 9/1 at 7 35, 9/2 at 1:35, vs. San Diego. . . **Yankees:** Yankee Stadium, Bronx (293-6000), $1.50-$9. Next home games: 9/3 at 4, 9/4, 9/5 at 8, vs. Toronto.

COSMOS—At Meadowlands Arena, E. Rutherford, N.J. (ticket information: 265-8600). For regular games: $7; children, seniors, $4. 8/29 at 8, vs. Vancouver.

Children

SO THE SPIRIT FLOWS—The Museum of the American Indian has a new exhibit, "Drums and Bustles"; 8/28, 29, 1-4, there'll be singing, drumming by Santee Sioux Robert Wapai, some video, and a musical workshop, all to celebrate. Broadway at 155th St. (283-2420). Under 6, free; students $1, adults $2.

LINCOLN CENTER OUT-OF-DOORS—8/30 at 10:30 a.m., North Plaza: "Tales of Rat Alley," by Southern Theater Conspiracy of Atlanta. 9/3, Fountain Plaza: annual Clown Theater Day. Free. See also Happenings, above; also Music and Dance listings, page 80.

LARRY SCOTT, MAGICIAN—McKinley Park, 75th St. and Ft. Hamilton Pkwy., Brooklyn. 8/29 at 1. Free.

A CLEAN-UP PROJECT, at the Soldiers and Sailors Monument, Riverside Park at 90th St 8/28, 1-4, help spruce up this city landmark, and take a trowel or a large metal spoon

STARLAB PLANETARIUM—Program by the Science Museum of Long Island, called "Stars, Space, and Ancient Myths," introduces kids to "observational astronomy." Bloomingdale's, Garden

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OTHER EVENTS

City, L.I., at 1111 Franklin Ave. (516-627-9400). 8/30 at noon, 1, 2, and 3. Free, for ages 6-12.

NEW YORK PUBLIC LIBRARY—Programs are free, and this is just a sampler; consult local branches for many more programs. Chatham Square, 33 E. Broadway: 8/27, 28 at 2, Myrna Colon and Josefina Monter help you make a mask of your own face; also 8/29 at 11, at St. Agnes, 444 Amsterdam Ave. . . Jefferson Market, Sixth Ave. and 10th St.: 8/29 at 3:30, adventure reading club. . . Muhlenberg, 209 W. 23rd St.: 8/30 at 2, read-aloud session. . . Toni Gustafson and Rainbow Puppet Works: 8/28 at 1, Melrose, 910 Morris Ave., Bronx, "Rainbow Puppet Funshop." 8/29 at 11 a.m., "The Town Mouse and the Country Mouse," at Steinway, 2145 31st St., Long Island City.

PETER AND THE WOLF—A new musical by the Penny Bridge Players. Undercroft of the Assumption Church, 59 Cranberry St. (596-2677). 8/27, 28, 29 at 10:30 a.m. and 1:30. 8/30 at 10:30 only. $3.50.

THE CAT IN THE CASTLE, by Bill Solly. Meat and Potatoes Co., at Alvina Krause Theater, 306 W. 38th St. (564-3293). Sat. at noon and 2, Sun. at noon. $5; $4 adults.

13TH STREET REPERTORY COMPANY—Sat. and Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, audience participation. Shows Sat. at 1, 2:30, and 4. $4. Reservations a must; all adults must be with a child.

CHILDREN'S "NIGHTCLUB"—Youngstars, featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

CENTRAL PARK—Storytelling, at the Hans Christian Andersen statue, the Model Boat Pond at 74th St. Sat. at 11 a.m. thru Sept. . . "Beauty and the Beast," a version with hand puppets, at Heckscher Playground, 62nd St. (enter at 59th St. and Seventh Ave.). Mon.-Fri. 10:30 a.m. and noon, thru 8/31. Reservations required (397-3089); $1. See also Belvedere Castle below.

ART ON THE BEACH—Creative Time performance, with installation as background. 9/1 at 3, "The Captain Dan and Conrad Show," with Dan Ritchard. Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). Free.

URBAN PARK RANGERS—Junior Rangers naturalist programs, continuing thru summer in the boroughs' parks. See Urban Park Rangers under Tours, above, for borough phone numbers, and call for schedule.

F.A.O. SCHWARZ, 745 Fifth Ave. Each Thurs., 2:30-3:30, second-floor book department, a storyteller; Fri., 11-3, first-floor doll department, Mitch Cohen's turtle races; Sat., 11-noon, second-floor space-shuttle area, weekly entertainers, from clowns to gymnasts. All free. . . Also the Muppets at Home environment, boutique, and TV shows.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 9/1, 1-2:30: Susan Share shows how to make pads and books. Free, but reservations required. . . 9/2 at 2 and 3, "Marvelous Mime," with Jim Moorer. Free.

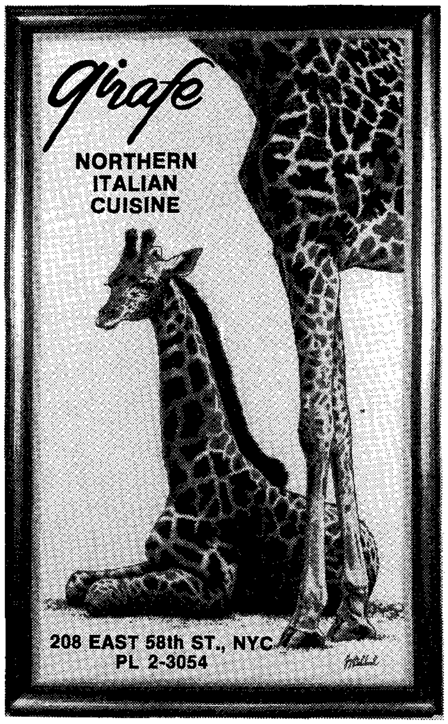
BRONX ZOO CHILDREN'S ZOO—A zoo-within-the-Zoo, with a live-animal area, goats and sheep to watch and pet, and a play environment for imitating animals' lifestyles. Daily 10-5, with last ticket sold at 4. 75 cents, adults $1, plus Zoo admission (Zoo free Tues.-Thurs.).

SPECIAL EXHIBITS—"The Muppets Take Manhattan"; a behind-the-scenes look at the new movie, with props, costumes, etc. The Dairy, Central Park west of the Zoo, 65th St., Tues.-Sun. 10-4:30, thru 9/3. . . Museum of the City of New York, Fifth Ave. and 103rd St.: Toy Gallery, with 12 historic dollhouses, toy horses, dolls' beds, old books, china dolls.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Mon.-Fri. noon-5; closed weekends. $1. (Fall hours resume 9/4.) Exhibit "Soundtracks". . . Daily instruments-making workshop; Fri. at 1:30, movies.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Tues.-Fri. 1-5; closed weekends. $2, adults $1. Special exhibit: "Making Your Mark," thru Aug.; graffiti—all kinds—through the ages, with related exhibits and workshops. Fall schedule begins 9/8.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Summer family programs Tues.-Fri. in the Uris Center: gallery talks at 11 and 2:30, with sketching; films at 1, studio workshops at 1:30 ($1.50)—all on related themes. 8/28, Color, and Mood Painting. 8/29, Line, and String Painting. 8/30, Shape, and Pattern Collage. 8/31, Texture, and Texture Collage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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can *accommodate parties in private rooms* or *in sections* of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. American-Continental. Spcls: homemade pastries, shrimp provençale, pasta, shell steak, scallops and leeks au gratin, southern-style snapper. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Available for private parties. Closed Sun. **(I)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CINCO DE MAYO—349 W. Broadway, 226-5255. Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Private parties. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

EL CORTIJIO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M).** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannòli, cappuccino. Open daily 7:30 a.m.-midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr. Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-Sat. 6-11. Bar open from 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: sautéed black fish with maltaise oranges, snow peas and whole grain rice, roast free-range chicken, grilled tuna steak with mushrooms and spaghetti squash, grilled spicy rib-eye steak. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. American-Continental. Spcls: sea-trout with black bean and ginger *sauce, Mountain salad, roast duck fillet with apples* and green peppercorns. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Br Sat.-Sun. noon-4. **(I-M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian *smoked ham, terrine of sole and shrimp with chive* sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: sashimi, omen, tamago-tofu. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 6-11:30. Closed Mon. **(M)** AE.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Buffet Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. Outdoor cafe. **(M)** AE, CB, MC, V.

RUGGERO'S—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. *107 stories atop Manhattan.* Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: *carbonnade flamande, waterzooi, steak with pommes* frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** AE, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon-5:30. D daily 5:30-4 a.m. Outdoor cafe. **(I)** MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303 Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. International. Spcls: tagine of the day, messy linguine with crawfish, grilled swordfish, summer salad with chicken & flowers. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D daily 5:30-11:30. **(M)** AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC, V

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American-Nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: *veal alla Borgia, bay scallops Minetta, home*made desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.**, 533-2508. **(I)** AE, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American-Cafe. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open daily noon-1 a.m. Br Sat.-Sun. noon-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.**, 344-5228. L Mon.-Fri.

noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** AE, CB, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. American-Continental. Spcls: steak, rack of lamb, veal porterhouse, Dover sole. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for B, L, D Mon.-Fri. 7:30 a.m.-4 a.m., Sat. noon-4 a.m., Sun. noon-midnight. **(M)** AE, MC, V.

LUCHO'S—591 Third Ave., at 39th St., 684-4421. Casual. Italian. Spcls: mussels marinara, osso buco, lobster fra diablo. Res. sug. L Mon.-Fri. noon-3. D daily 4:30-11. **(M)** AE, CB, DC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OLD FORGE STEAKHOUSE—17th St. & Third Ave., 473-1767. Casual. American. Spcls: steak, seafood, lobster tail combination. Res. sug. L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 3-midnight. **(I)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. Outdoor cafe. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. Thru 8/31, luncheon salad festival. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced-rate parking 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: Keens mutton chop, hot duck sausage with coriander, cold poached salmon with chevre vinaigrette. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Fri. 5-11. Private parties. Closed Sat. & Sun. during August. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30 Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W 23rd St. & Hudson River, 929-7090. Casual. International. Spcls: chicken Jeanetta, coulibiac of salmon with lobster sauce, loin of veal stuffed with mushrooms, capers and prosciutto. Res. nec. L cruise 12:30-2:30. D cruise 7-10. S cruise midnight-2 a.m. Private parties. Dancing. **(E)** AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

ANTOLOTTI'S—337 E. 49th St., 688-6767. Casual. Northern Italian. Spcls: lobster, steak, veal. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 4-10:30. Complete D. **(M-E)** AE, CB, DC, MC.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Pre-theater D 5:30-7. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Sat. 3:30-10:30. & Sun. Br. AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St., 661-3400. Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.-Fri. 11:45-2:30. D Mon.-Sat. 5-9:30. Outdoor dining. Closed Sun. Also **17 East 48th St.,** 355-3345. L Mon.-Fri. 11:45-2:30. D Mon.-Fri. 5:30-9:15, Sat.-Sun. from 5. **(M)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

J.J. MULLIGAN—750 Third Ave., at 47th St., 986-0716. Casual. American-Irish. Spcls: J.J. Mulligan stew, fresh pasta, salads, hamburgers, corned beef & cabbage. L daily 11:30-7. Bar til 8. Private parties. Also **46 E. 43rd St.,** 599-9805; **430 Lexington Ave., at 43rd St.,** 599-8936; **64 W. 52nd,** 245-9702; **32 Cedar St.,** 825-9855. **(M)**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon-5. D daily 5-1 a.m. Bar till 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of duck with crayfish in muscadet sauce, steamed sea bass on pousse pierre. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: sea bass à l'estragon, soft shell crabs amandines, suprême de canard aux griottes. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30. Complete L. Private parties. Closed Sat. & Sun. thru Labor Day. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sat. & Sun. during Aug. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed thru 9/4. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed thru 9/3. **(M-E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/4. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed thru 9/4. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30 S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RIB-IT—304 E. 48th St., 759-0590. Casual. American. Spcls: baby-back ribs, spareribs, beef ribs, veal ribs, barbecued chicken, funion loaf, wonder wings. L daily 11:30-4. D daily 4-midnight. Private parties for 80. Pianist nightly. **(I-M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun noon-11. **(M)** AE, CB, DC

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun.-Mon. 8-1. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.-Fri. 7:30-11. Br Sat.-Sun. 9-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed thru 9/5. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard, sushi bar. Res. nec. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-10 p.m. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar til 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crêpes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LAREDO — 156 W. 44th St., 944-9747. Casual. Spanish-Mexican. Spcls: paella, stuffed lobster, enchiladas, tacos. Res. sug. L Mon. - Fri. noon - 4. D Mon. - Fri. 4 - midnight, Sat. - Sun. from 3. **(I-M)** AE, CB, DC, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th-55th Sts., 586-8096. Casual. French-American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian-American. Spcls.: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** AE, MC, V.

RENÉ PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American-Seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.-Sat. noon-3. D daily 5-10. Pre-theater D 5-6:30 with free parking. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFÉ 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American-International. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30-4:30. Buffet Br Sun. 11:30-4. D daily 6-11:45. After-theater menu 10:30-12:30. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

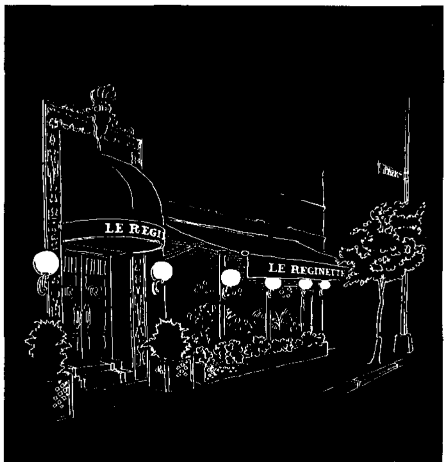
MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MOGUL 57—327 W. 57th St., 581-1774. Casual. Moghlai (Imperial). Spcls: tandoori dishes, shrimp dopiaz, duck masala. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Garden dining. Ent. **(M)** AE, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-10:30, Fri.-Sat. to 11. S daily til 12:30 a.m. **(M-E) Oak Bar:** Casual. Buffet L Mon.-Fri. & sandwich menu Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. L, Tea, "After 8": Mon.-Fri. 7:30 a.m.-1 a.m., Sat to 2 a.m., Sun. 11 a.m.-midnight. Ent. daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les



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chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French-Cuisine Maximin. Spcls: petite timbale de pâtes fraîches à la langouste rose, filet de bar aux poireaux et aux truffes. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 150. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L daily noon-3. Drinks till 11 p.m. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Mon.-Sat. 6-9:30. Pre-theater D Mon.-Thurs. 5:45-6:45. Closed Sun. **(M)** No Credit Cards.

BUDAPEST CAFÉ—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: pheasant paté, roast goose liver, paprika veal medallions, Gundel palacsinta. Res. sug. D only Tues.-Sun. 5:30-11:30. Closed Mon. **(M)** AE.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed thru 9/9. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed thru 9/4. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: Irish sea scallops, roast saddle of lamb. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. D Mon.-Sat. 5-midnight, Sun. 4-11. 2-hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

TBLS. N.Y. CUISINE, LTD—1125 Lexington Ave., at 78th St., 249-3310. Casual. Continental. Spcls: French antipasta, stuffed chicken breast Florentine, white chocolate mousse with raspberry sauce. Open for B, L, D Mon. Sat. 8 a.m.-8 p.m. Party catering. Closed Sun. **(M)** AE, DC.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.-Fri. 11-4. Br & L Sat.-Sun. 11-4. D Sun.-Thurs. 5-1 a.m., Fri.-Sat. to 3 a.m. Private parties for 50. **(M)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, 392-4055. Casual. American-Nouvelle. Spcls: grilled Norwegian salmon, veal chop, fresh fish daily. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist nightly. Private parties for 120. **(M)** AE, CB, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Veima Richter. Mon., Beso Cerqueira. Tues., Claudio Fornaro and Steve Sacks. Wed., Hortencio Gomes. Thurs., Cecilia Engelhart. Fri., Beto. Sat., Clarice Taylor & Carlos DeSouza. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 8/31, 9/1, pianist Barry Harris and his trio. Three sets nightly starting at 10. No credit cards.

THE BITTER END—149 Bleecker St., 673-7030. 8/29, Nuvana, Rebel Angel, Nervous Soldier. 8/30, Splurge; On the Edge; Vinyl Virgin. 8/31, Holy War; The Toasters; Foreign Legion. 9/1, T.L. cent on Travvel; 4-Way Ping. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 8/27, Frank Noviello, Patricia Laing, Sabrina Carnesi and Karen McPherson with guest Fred Cabey. 8/28-9/2, Steve Allen "A Man and his Music!" 9/3, Carla White/ Manny Duran Band/Cindy Devereaux/Born to Bebop. Shows at 10 and midnight with an extra show Fri.-Sat. at 1:30 a.m. AE, MC, V.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 8/27-9/1, Roger Kellaway and Michael Moore. 9/2, Kenny Barron with Buster Williams. 9/3-8, John Hicks Jr. Sets at 9:45, 11, 12:30 and 2 a.m. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd-83rd Sts., 787-8300. Cafe/bar/gallery. 8/27, Freddy Bryant & Ramon Duo. 8/28, Bob Ward and Simon Wettenhall. 8/29, Mark Morganelli and Vick Juris Duo. 8/30, Ann Pollack and Dennis Chinelli Duo. 8/31, 9/1, Arnie Lawrence Duo. AE, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., The Cayenne Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music Wed.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ronnell Bright plays, Mon.-Fri. 9-midnight (closed Sat. & Sun.). AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/29, the Haydown Treaders. 9/1, Out to Lunch. 9/8, Holland-America Line and Jaggernot String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 8/27, 28, 9/3, 4, Ed Polcer's Midtown North. 8/29, 9/5, Hot Club of 54th Street. 8/30-9/1, 6-8, Balaban & Cats. 9/2, Ali Ryerson Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/27, 9/3, Les Paul Trio featuring Wayne Wright and Gary Mazzaroppi. 8/28-9/2, Illinois Jacquet, Jazz Legend's Big Band. Shows 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 8/29, Elodie Lauten; Arthur Russell. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 8/27, Kuni Mikami and Paul West. 8/28-30, John Hicks. 8/31, 9/1, Hugh Lawson. 9/3, Mike Gerber and Curtis Lundy. 9/4-6, Danny Mixon. **Upstairs:** 8/30 at 9, Carolyn Percy followed by Doris Troy of "Mama, I Want to Sing," at 11. Every Fri. and Sat., cabaret of singers and comedians. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Judd Woldin Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, David Allyn and the Scott Hardy Trio. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. Every Mon.-Fri., 4-9, pianist Don Friedman. Tues.-Sat., 7:30-12:30, The Judd Waldin Trio with guitarist Fred Fried and John Belzaguy on bass. Sun.-Mon., 9-1 a.m. pianist Chuck Folds alternating with The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room. Pianist Al Foster plays Mon.-Sat. from 10-2:30 a.m. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Continental restaurant and jazz club. 8/27, 9/3, Toshiko Akiyoshi's N.Y. Jazz Orchestra featuring Lew Tabackin. 8/28-9/2, 4-9, McCoy Tyner Trio. Music Sun.-Thurs. from 8:30, Fri.-Sat. from 9. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/8, singer-jazz pianist Rose "Chee Chee" Murphy, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 8/31, 9/1, Noel Pointer. AE, CB, DC, MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Wed.-Thurs. 8-midnight, Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., The Eddy Davis All-Stars. Tues., Alan Russel Big Band. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Deacon Jim and the Hairy Lip Jazz Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 8/29, Kick Axe; TNT. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 8/27 at 10 & midnight, flautist Michael Dolan and his Band. 8/28, Ronnie Cuber. 8/29, Two One Two. 8/30-9/1, Hyram Bulloch Band. 9/2, 3, Diane Green and Buddy Williams. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/28, Ronnie Cuber. 8/29, Two One Two. 8/30-9/1, Hyram Bulloch Band. 9/5, Rona Holub; Undercover. 9/6, Kid Stuff; Bullet. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 8/27, Gil Evans Orchestra. 8/28-9/2, Pharoah Sanders. 9/3, Music is an Open Sky with the Jay Haggard Quintet, John Blake Quintet, Paul Motian Quintet, Steve Cohn Trio, Jimmy Lyons Quintet, Baikida Sextet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 8/28-9/1, Vanessa Shaw sings, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 9/4-8, tenor saxophonist Big Nick Nicholas. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/27, Mongo Santamaria and his orchestra, with the Cuban group Manguaré and guest flautist Dave Valentin. 8/31, The All Star Artist Alliance Group; Sculptured Sound and Dance Project. **The Terrace:** 8/28-9/2, Junior Mance and the Marty Riviera Trio. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 8/27, 9/3, Mel Lewis and the Jazz Orchestra. 8/28-9/2, Art Farmer Quintet featuring Clifford Jordan. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/27-9/1, Two Tenor Boogie. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 8/27, pianist Jim Roberts with Brian Torff on bass. 8/28-31, pianist Bill Mays with Tony De Capri on guitar. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 8/27-29, Marty Ballin. 8/31, 9/1, Soozie Tyrell & Great Balls of Fire; Silk and Steel. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 8/27-30, comedian Jacki Mason. 8/31, 9/1, comedians Ritchie Gold, Randy Credico and singer-poet Steve DePas. Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. Nightly from 9:30. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. Show Sun.-Thurs. at 9, Fri. & Sat. 8:30 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis.. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/1, Hey Jackson Trio, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 8/28, 29, Lloyd McNeill Sextet. 8/31, 9/1, Pe de Boi. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Duo, Mon.-Thurs. 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V.

Floor Shows

THE BALLROOM—253 W. 28th St., 594-0326. **Theater/Cabaret Room:** *Nite Club Confidential,* musical by Dennis Deal featuring Fay DeWitt, Tues.-Thurs. at 8, Fri. at 8 & 11, Sat. at 7 & 10, Sun. at 7:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris, Je T'Aime,* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

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NIGHTLIFE

CHIPPENDALES—1110 **First Ave., at 61st St.,** 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

IBIS—151 **E. 50th St.,** 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

PALSSON'S—158 **W. 72nd St.,** 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Bill Carmichael, Susan Jacks, Herndon Lackey, and Marilyn Pasekoff. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 **Sixth Ave.,** 765-5080. **Cabaret/Supper Club.** 8/27, Ron Wolf Band. 8/29, Ted Zinnia and Ernst Bier. 8/30, Curtis Jackson and Ms. T. and Sugar. AE, MC, V.

RACHEL'S—25 **Hudson St.,** 334-8155. **Little Room:** 8/30, singer Lola Dunn. 8/31, Melody Rogers in "Velvet Reflections." 9/1, Musical comedy. 9/7, Lauren Pinter. 9/8, Kaleidoscope revue—Improv. Players. AE, CB, MC, V.

RAINBOW GRILL—30 **Rockefeller Plaza, 65th floor,** way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/2, Bob January and the Satin Swing Orchestra, nightly except Mon. 9/4-16, Lee Castle and the Jimmy Dorsey Orchestra. AE, CB, DC, MC, V.

SIROCCO—29 **E. 29th St.,** 683-9409. A new Greek - Israeli musical revue starring Greek singer Sophiana with Aris San, Mercedes, bellydancers and the Sirocco dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

Hotel Rooms

DORAL TUSCANY—120 **E. 39th St.,** 686-1600. **Da Vinci Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Fri., 7-11. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Paul Roth, Tues.-Sat. from 8-1 a.m. Pianist Earl Rose plays Mon. AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, daily 6-1 a.m. **Gold Room:** Afternoon tea - daily, 2:30-5:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, daily 6-1 a.m. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 **E. 48th St.,** 421-0836. Pianist Richard Siegel plays, Mon.-Fri. 5:30-10:30. AE, CB, DC, MC, V.

MILFORD PLAZA—261 **W. 44th St., Kippys 44:** (354-4414) Singer-pianist Mike Cossi, Mon.-Sat. 7-1 a.m. **Stage Door Canteen:** (997-0046) Singer-pianist-comedian Dayton Selby, Mon.-Sat. 5:30-11:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Thurs. 6-11, Fri.-Sat. to 10:30. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 **Fifth Ave.,** 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel plays Tues.-Sat. 6-10 p.m. Ronnie David entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 9-2 a.m. Judith Keithly, accompanied by Danny Hurd and Frank Vento, performs Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Julie Heberlien plays Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 **Third Ave., at 33rd St.,** 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. AE, CB, DC, MC, V.

MARIANAS—986 **Second Ave., bet. 52nd & 53rd Sts.,** 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 **W. 48th St.,** 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 **W. 45th St.,** 489-6100. Continental restaurant. Pianist Paul Edwards plays Tues.-Sat. 9-1 a.m., Paul Chanlin plays Sun. & Mon. 5-midnight. AE, MC, V.

BROADWAY JOE—315 **W. 46th St.,** 246-6513. Restaurant/piano bar. Pianist Jimmy Lyon plays every Fri. & Sat. from 10-2 a.m. AE, CB, DC, MC, V.

COHO—11 **Fulton St.,** 608-0507. Seafood restaurant. Diana Rogers plays cabaret music Mon. & Wed. 5-9, Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs. 5-9, singer Julie Sheppard joins him on Fri. & Sat. from 6:30. AE, CB, DC, MC, V.

DON'T TELL MAMA—343 **W. 46th St.,** 757-0788. **Cabaret/piano bar:** 8/27, Dillon & Wade; John Herrera. 8/28, Semina de Laurentis Cabaret Class Recital. 8/29, Sue Renee Bernstein. 8/30-9/1, Mark Malamud. 9/4, Luzar & Black. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 **Grove St.,** 255-5438. Cabaret/piano bar. 8/27, *Oh Fine,* musical revue. 8/28, Maggie Roswell. 8/29, Carolyn Droscoski; K.T. Sullivan. 8/30, Anita Braaf. 8/31, Andre Montgomery; Mr. Ruby Rims. No credit cards.

HANRATTY'S—1754 **Second Ave.,** 289-3200. 8/27, 9/2, 3, Ben Aronov. 8/28-9/1, 4-7, Dick Wellstood. AE.

JOES PIER 52—163 **W. 52nd St.,** 245-6652. Thru 9/8, Romaine Brown and Jimmy Butts, Mon.-Sat. 8-1 a.m. AE, CB, DC, MC, V.

LES TUILERIES—40 **Central Park South,** 832-3835. Art-deco restaurant/piano-bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.-Sat. from 9-1 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 **W. 46th St.,** 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Thurs. from 7. Don Tabor takes over every Fri. & Sat. AE, CB, DC, MC, V.

THE MAESTRO—58 **W. 65th St.,** 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sun. from 8 p.m. AE, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat. 11:30 to closing. AE, DC.

MRS. J'S SACRED COW—228 **W. 72nd St.,** 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Peter Wright takes over. AE, CB, DC, MC, V.

NICKELS—227 **E. 67th St.,** 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.-Sat. from 8 onwards. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Thru August, singer-pianist-comedian Richard Atkins, Tues.-Sun. 9-2 a.m. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Bobbi Miller at the piano. Thurs., Charlene Bryant. Fri., Richard Kaplan. Sat., Michael Griffin. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 **W. 47th St.,** 245-7326. Continental restaurant. Singer-pianist Albert Aprigliano plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. AE, DC, MC, V.

WEST BOONDOCK—Tenth Ave., at 17th St., 929-9645. 8/30-9/2, pianist Leslie Pentchik. Nightly 7:30-1:30 a.m. AE, CB, DC, MC, V.

RADIO HIGHLIGHTS

Wed., Aug. 29

2:06/WQXR-AM/FM—Sym in e, **Brahms;** Suite from The Three-Penny Opera, **Weill.**

3:00/WNCN—Cto for Oboe in d, Op.9, #2, **Albinoni;** Burleske for Piano & Orch in d, **R. Strauss;** Theme, Variations & Finale, **Ponce.**

WNYC—New, Old & Unexpected. Rare recordings by the Hollywood String Qt.

4:06/WQXR-AM/FM—Suite #1 from Peer Gynt, **Grieg;** Rondo Brilliant in b, Op.70, **Schubert;** Ov from Suite #1 in C, **Bach;** The White Peacock from Roman Sketches, **Griffes.**

5:00/WNCN—Suite in E-Flat, Op.28, #1, **Holst;** Sonata for Flute or Violin & Harpsichord in g, **Bach;** Etudes for the left hand alone, Op.135, **Saint-Saens.**

7:00/WNCN—Anniversary Concert. Sym #1 in E-Flat, **Mozart;** Egmont, Op.84: Ov, **Beethoven;** Die Frau Ohne Shatten, Op 65: Fort mit Euch!, **R. Strauss,** Karl Bohm conducting.

WNYC—Prairie Ov, **Ward;** Oboe Qnt, **Porter;** Missing Her, Hand; Teenager 9, **Peterson.**

7:06/WQXR-AM/FM—Four Romantic Pieces, Op.75 **Dvorak;** Sym #31 in D, **Mozart;** Che puo ciel from Orfeo ed Euridice, **Gluck.**

8:00/WNCN—Music of the Renaissance. Lute Works, **Dowland;** Motet "Huc me sydereo/ Plangent eum", **Josquin;** Renaissance Works for 2 Lutes, **T. Robinson;** Music for St. Mark's Cathedral, **G. Gabrieli.**

WNYC—Mostly Mozart Festival. An all-**Mozart** Program. Il Schon lacht der holde Fruhling, K.580; Piano Cto #14 in E-Flat, K.449; Adagio & Fugue in c, K.546; Exultate Jubilate, K.165.

8:06/WQXR-AM/FM—Cello Cto #2 in D, **Haydn;** Waltzes from Der Rosenkavalier, **R. Strauss.**

9:00/WNCN—Cto for Piano #1 in e, Op.11; Nocturne in B, Op.62, #1, **Chopin.**

Thurs., Aug. 30

2:06/WQXR-AM/FM—Scottish Fantasy, Op. 46, **Bruch;** Sym #3 in C, Op.52, **Sibelius.**

3:00/WNCN—Les Gouts Reunis: Concert #6 in B-Flat, **F. Couperin;** English Suite #2 in a, **Bach;** Manfred, Op.115: Ov, **Schumann.**

WNYC—New, Old & Unexpected. Gregorian Chants: the historic recording by the Monk's Choir of St. Pierre de Solesmes Abbey.

4:06/WQXR-AM/FM—Suite from Merchant of Venice, **Sullivan;** Cello & Piano Sonata #1 in G, **Bach;** Sinfonia #2 in D for Flute, Trumpet & Strings, **Scarlatti.**

6:00/WNCN—Sonata, **Gaubert;** Fantasia on a Theme by Tallis, **Vaughan Williams;** Etude: Suite, **Riisager.**

7:00/WNCN—Anniversary Concert. Was I not a little blade of grass?, Op.47, #7, **Tchaikovsky;** Die Fledermaus, Op.362: Chacun a son goût, **J. Strauss.** Regina Resnick, mezzo-soprano.

WNYC—La Reine de la Mer, **Sousa;** Sym #6, **Piston;** Benny Carter & Orch play '30s songs.

7:06/WQXR-AM/FM—Cto in A for Oboe d'amore & String Orch, **Bach;** Spanish Dances, #5, 4 & 2, **Granados;** Printemps qui commence from Samson and Delilah, **Saint-Saens.**

8:00/WNYC—Santa Fe Chamber Festival. Piano Sonata in C, K.279, **Mozart;** Sonata for Bassoon & Piano, **Saint-Saens;** Children's Play for Wind Qnt, **Berio.**

8:06/WQXR-AM/FM—Concertino for Flute in G, **Krommer;** Death and Transfiguration, **R. Strauss.**

9:00/WNCN—AT & T Presents Carnegie Hall Tonight. Falling Grace, **Swallow;** Mirror, Mirror, **Corea;** Lyric Suite for Sextet, **Corea.**

Fri., Aug. 31

2:06/WQXR-AM/FM—Sym #2 in e, **Rachmaninoff;** Sonata for Flute & Orch, **Poulenc.**

3:00/WNCN—Sym #6 in F, **Boyce;** Septet in C, Op.114 "Military," **Hummel.**

4:06/WQXR-AM/FM—Violin Sonata #2, **Delius;** Grand Fantaisie on Polish Airs, **Chopin;** Ov from Rinaldo; Three German Dances, **Mozart.**

5:00/WNCN—Ave Maria, **Schubert;** Cto for Oboe in G, **Telemann;** Waldscenen, Op.82, **Schumann.**

7:00/WNCN—Anniversary Concert. Poeme for Violin & Orch, Op.25, **Chausson;** Reverie et Caprice, Op.8, **Berlioz;** Cto for Violin #1 in g, Op.26, **Bruch.** Itzhak Perlman.

WNYC—1984 Bayreuth Festival. **Wagner:** "The Flying Dutchman."

7:06/WQXR-AM/FM—Trio Sonata in e, **Telemann;** Poeme, Op.25, **Chausson;** Dawn from A Summer Day in the Mountains, **d'Indy.**

8:00/WNCN—Age of the Baroque. Sonata for Violin & Harpsichord in e, **Bach;** Cto Grosso in F, Op.3, #7, **Handel;** Cantata (BWV10) "Meine Seelerhebt den Herren," **Bach.**

8:06/WQXR-AM/FM—Piano Cto #16 in D, **Mozart;** Sym in 3 Movements, **Stravinsky.**

9:00/WNCN—Sinfonia for 2 Horns & Orch in F, **Bodinus;** Piano Qt in a, Op.1, **Suk;** Cto Grosso in b, Op 6, #12, **Handel;** Cto for Piano #1 in d, Op.15, **Brahms.**

9:06/WQXR-AM/FM—Music for a Summer Night. Featuring the Romeros. Cto Andaluz for 4 Guitars & Orch. **Rodrigo;** Qnt #9 in C, **Boccherini.**

Sat., Sept. 1

10:00 a.m./WNCN—WTC, Book 2: Preludes & Fugues 17-20 (BWV886-889), **Bach;** Sigurd Jorsalfar Suite, Op.56, **Grieg;** Cto Grosso in B-Flat, Op.6, #11, **Corelli.**

WNYC—Vocalise; Rhapsody on a Theme of Paganini; Isle of the Dead, **Rachmaninoff.**

10:06 a.m./WQXR-AM/FM—Ov, Minuet & Gigue from Berenice, **Handel;** Sym #5 in E-Flat, **Sibelius;** Four Scottish Dances, Op.59 Arnold; Lieutenant Kije Suite, **Prokofiev.**

11:00 a.m./WNCN—Cto for Oboe in d, Op.8, #9, **Vivaldi;** L'Arlesienne: Suite #2, **Bizet;** Cto for Flute in D, **Hasse.**

12:00/WNYC—Library of Congress Music Series. The Beaux Arts Trio. Trio in G, K.564/ **Mozart;** Trio in d, **Arensky;** Trio in B-Flat, Op.97 "Archduke," **Beethoven.**

12:06/WQXR-AM/FM—Two Portraits, **Bartok.**

2:00/WNCN—Festival Europa. From Bavarian Radio. Romeo and Juliet, **Tchaikovsky;** Cto for Cello #2, Op.126, **Shostakovich;** Sym #4, Op.54, "Poem of Ecstasy," **Scriabin.**

2:06/WQXR-AM/FM—Canadian Opera Company. Die Fledermaus, **J. Strauss.** With Anneliese Rothenberger, Nicolai Gedda, Brigitte Fassbaender, Dietrich Fischer-Dieskau, Renate Holm, Vienna Sym Orch; Willi Boskovsky conducting

4:00/WNCN—Capriccio Espagnol, Op.34, **Rimsky-Korsakov;** Der Werber, Op.103, **Lanner;** Trio Sonata for 2 Oboes #1 in B-Flat, **Handel.**

4:06/WQXR-AM/FM—Music Mountain Series. Meliora String Quartet. Qt in B-Flat, Op.76, **Haydn;** 5 Pieces for String Qt, Op.5, **Webern;** Qt #2, Op.17, **Bartok;** Qt #1 in F, Op.18, **Beethoven.**

6:30/WQXR-AM/FM—Music From Germany. Ov from Rebecca as Bride, **Haydn;** Potpourri for Viola & Orch, Op.94, **Hummel.**

7:00/WNCN—Anniversary Concert. Suite in f-sharp; Chaconne & Variations in D; Suite in G; Aria Sebaldina: Variations in f; Canon in D; Suite in B-Flat, Johann **Pachelbel.**

8:06/WQXR-AM/FM—Chamber Music Hall. Qt #2, **Janacek;** Double Qt in d, Op 65, **Spohr.**

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1983 "Francisco Vinas" International Singing Competition in Barcelona.

WNCN—Saturday Night Opera. The Flying Dutchman, **Wagner.** With Jones, Wagner, Stewart. Bayreuth Festival Orch & Chorus conducted by Karl Bohm.

9:06/WQXR-AM/FM—Cleveland Orchestra. Russlan and Ludmilla, Glinka; Violin Cto #1, Op.99, **Shostakovich;** Sym #5 in c, Op.67, **Beethoven.**

9:30/WKCR—Saturday Night at the Opera. Stefan Zucker, host. **Piccinni's** La Buona Figluola. With Margherita Rinaldi, Ugo Benelli, Enzo Dara.

Sun., Sept. 2

10:00 a.m./WNCN—Qt #3 in G, K156, **Mozart;** El Amor Brujo: Piano Suite, **Falla.**

WNYC—From the Well-Tempered Clavier, Book I, **Bach;** Cto #5 in B-Flat, **Martinu.**

10:06 a.m./WQXR-AM/FM—Sym #1 in C, Op.21, **Beethoven;** The Banks of Green Willow, **Butterworth;** Violin Sonata #1 in F, Op.8, **Grieg;** Suite #3 "In Ancient Style," Op.95, **Jongen.**

12:00/WNYC—The Frick Collection. The Takacs Quartet. Qt in G, Op.76, #1, **Haydn;** Qt #3, **Bartok;** Qt in e, Op.59, #2, **Beethoven.**

1:00/WNCN—The Milwaukee Symphony. Lukas Foss conducting. From the Steeples and Mountains, **Ives;** Cto for Oboe, **Foss;** Aureole, **Druckman;** Burleske in d, **R. Strauss;** Der Rosenkavalier: Waltzes, **R. Strauss.**

3:06/WQXR-AM/FM—New York Philharmonic. Zubin Mehta conducting. Till Eulenspiegels Merry Pranks, **R. Strauss;** Cto for Flute & Harp, **Mozart;** Fantasy for a Gentleman, **Rodrigo;** Capriccio Espagnol, **Rimsky-Korsakov.**

5:00/WNCN—Egmont, Op.84: Ov, **Beethoven;** Zaporozhye Cossack Dance, **Serov;** Sym #4 in d, Op.120, **Schumann.**

7:00/WNCN—Anniversary Concert. La Gioconda: Cielo e mar!; Qt for Winds & Piano in B-Flat, Amilcare **Ponchielli.**

7:06/WQXR-AM/FM—Great Artists. Robert Sherman, host. Music and conversation with Mel Torme and Peter Nero.

8:00/WNYC—St. Louis Symphony Orchestra. Chaconne, **Purcell/ Britten;** Enigma Variations. **Elgar;** Harmonium, **Adams.** Leonard Slatkin conducting.

8:06/WQXR-AM/FM—Delta Opera House. Don Giovanni, **Mozart.** With Thomas Allen, Carol Vanese, Maria Ewing, Keith Lewis, Richard Van Allan, London Phil Orch; Bernard Haitink conducting.

Mon., Sept. 3

2:06/WQXR-AM/FM—Violin Cto #3 in b, **Saint-Saens.**

3:00/WNCN—Orchestral Qt in C, Op.4, #1, **C. Stamitz;** Impromptus, **Chopin;** Qt in B-Flat, Op.2, #6, **Haydn.**

WNYC—New, Old & Unexpected. Sym #4, **Diamond;** Variations, **Dello Joio;** Early Music, **Feldman.**

4:06/WQXR-AM/FM—Sym #104 in D, **Haydn.**

5:00/WNCN—Three-Cornered Hat: Dances, **Falla;** Cto for Piano in D for the Left Hand, **Ravel;** Norfolk Rhapsody #1 in e, **Vaughan Williams.**

5:06/WQXR-AM/FM—Rhapsody on a Theme of Paganini, **Rachmaninoff.**

7:00/WNCN—Anniversary Concert. Seiji Ozawa. Four Seasons: Autumn, Op.8, #3, **Vivaldi;** Sym in C, **Bizet.**

WNYC—Dipper Mouth Blues, **Oliver;** Blue Monday, **Gershwin.**

7:06/WQXR-AM/FM—Qnt in A, Op.114, **Schubert.**

8:00/WNCN—Great Performances: Willie Stark, **Carlisle Floyd.** With Timothy Nolan, Lowell Thomas, Houston Grand Opera Orch; John Demain conducting.

WNYC—Canto a Sevilla, **Turina;** Alhambra, **Lecuona;** Sonata for Solo Violin, **Bartok.**

8:06/WQXR-AM/FM—Sym #9 in e, **Dvorak.**

9:06/WQXR-AM/FM—Boston Symphony Orchestra. Piano Cto #1, **Rachmaninoff;** Sym #7, **Shostakovich.**

10:00/WNYC—Suite Italienne, **Stravinsky;** Lyric Suite, **Corea.**

Tues., Sept. 4

2:06/WQXR-AM/FM—Harp Cto in C, **Boieldieu;** Dance Suite, **Bartok.**

3:00/WNCN—Sym #3 in D, **Schubert;** Reverie et Caprice, Op.8, **Berlioz;** Cto for Saxophone in E-Flat, Op.109, **Glazounov.**

WNYC—New, Old & Unexpected. Pli selon pli Constellation-miroir, **Boulez;** Six Melodies, **Cage.**

4:06/WQXR-AM/FM—Cto in e, **Telemann;** Valses Poeticos, **Granados.**

6:00/WNCN—Sonata for Clarinet & Piano, Op.167, **Saint-Saens;** Fantaisies, Op.16, **Mendelssohn;** Cto for 2 Lutes & String Orch in G, **Vivaldi.**

7:00/WNCN—Anniversary Concert. Ov in g; Mass #2 in e; Intermezzo for String Qnt in d, Anton **Bruckner:**

WNYC—Music of the Civil War.

7:06/WQXR-AM/FM—Fantasia #7 in c, **Purcell;** Dance Sym, **Copland.**

8:00/WNCN—Brandenburg Cto #3 in G, **Bach.**

WNYC—Chamber Music Society of Lincoln Center. Michael Tilson Thomas, piano. "La Lucretia," Cantata for Mezzo-soprano & Continuo, **Handel.**

8:06/WQXR-AM/FM—Sym #101 in D, **Haydn;** Leonore Ov #2, **Beethoven.**

9:00/WNCN—Caramoor Festival. Arrangements for Brass Instruments of music by **Mozart, Vivaldi, Gabrieli, Bach** and Luther **Henderson,** performed by The Canadian Brass.

Unless otherwise indicated, all times are p.m. and all stations are FM

TELEVISION

Daytime, Aug. 29-31 and Sept. 3-4

② WCBS 212-975-4321
④ WNBC 212-664-4444
⑤ WNEW 212-535-1000
⑦ WABC 212-887-7777
⑨ WOR 212-764-7000
⑪ WPIX 212-949-1100
⑬ WNET 212-560-2000
㉑ WLIW 516-454-8866
㉛ WNYC 212-669-7800
Ⓗ HOME BOX OFFICE 212-484-1100
Ⓝ UPTOWN 212-942-7200
Ⓢ SHOWTIME 212-708-1600
Ⓦ WOMETCO (WHT). 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue (except Mon)
Mon/**Special**: The Muscular Dystrophy Association Labor Day Telethon
⑦ News
⑪ I Dream of Jeannie (except Mon)
Mon/MDTV: Your Profession
Ⓗ Wed/Animalympics
Mon/Peter No-Tail

6:30
② ④ News
⑤ Porky and Friends
⑨ Jimmy Swaggart
⑪ Tom & Jerry (except Fri)
Fri/Carrascolendas
Ⓗ Thu/**Movie**: Tarka the Otter
Fri/Bighorn!
Tue/Oliver Twist
Ⓢ Wed/Great Expectations

7:00
② Morning News
④ Today
⑤ Popeye
⑦ Good Morning America
⑨ 700 Club
⑪ Josie and the Pussycats
Ⓢ Mon/Do Me a Favor . . . Don't Vote for My Mom
Tue/Thunderbirds 2086

7:30
⑤ Bugs and Porky
⑪ Superfriends
Ⓗ Wed/**Movie**: Strange Invaders (cc)
Fri/**Movie**: Heart Like a Wheel
Mon/All Summer in a Day
Ⓢ Thu/Grand Baby
Fri/**Movie**: King Kong

8:00
⑤ Woody Woodpecker
⑨ Civic Programming
⑪ Scooby Doo
Ⓗ Thu/**Movie**: Spacehunter: Adventures in the Forbidden Zone
Mon/Coming Attractions
Tue/**Movie**: They Call Me Bruce?
Ⓢ Wed/**Movie**: Curse of the Pink Panther
Mon/Swallows and Amazons

8:30
⑤ Flintstones
⑨ Straight Talk
⑪ Pink Panther
Ⓗ Mon/**Movie**: Slapstick of Another Kind
Ⓢ Tue/**Movie**: O'Hara's Wife

9:00
② Tic Tac Dough
④ Donahue
⑤ I Love Lucy
⑦ Morning Show
⑪ Great Space Coaster
Ⓗ Wed/The Cat in the Hat
Ⓢ Thu/Paper Chase—The Second Year
Ⓦ Wed/**Movie**: Risky Business
Thu/**Movie**: The Lords of Discipline
Fri/**Movie**: Joan of Arc
Mon/**Movie**: Five Days One Summer
Tue/**Movie**: I Am the Cheese

9:30
② Jokers Wild
⑤ My Three Sons
⑨ News
⑪ Munsters
Ⓗ Thu/Coming Attractions
Fri/Not *Necessarily* Politics
Tue/Not *Necessarily* the News

10:00
② $25,000 Pyramid
④ Facts of Life
⑤ George and Mildred
⑨ Romper Room
⑪ Civic Programming
Ⓗ Wed/**Movie**: The Toy
Thu/**Movie**: Curse of the Pink Panther
Fri/**Movie**: A Midsummer Night's Sex Comedy
Mon/**Movie**: Romantic Comedy
Tue/**Movie**: The Bunker
Ⓢ Wed/**Movie**: It Happened at the World's Fair
Thu/**Movie**: The Secret Garden
Fri/**Movie**: They Got Me Covered
Mon/**Movie**: Forever Darling
Tue/**Movie**: The Prodigal

10:30
② Press Your Luck
④ Sale of the Century
⑤ All in the Family
⑦ Woman to Woman
⑪ Civic Programming

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Breakaway
⑦ Wed-Fri/Love Report
Mon, Tue/Celebrity Family Feud
⑨ Partridge Family
⑪ Magic Garden
Ⓦ Public Affairs

11:30
④ Scrabble
⑦ Loving
⑨ Bewitched
⑪ News
Ⓗ Fri/Champions of American Sport

12 **NOON**
② Body Language
④ Diff'rent Strokes
⑤ Midday (except Mon)
Mon/**Special**: The Muscular Dystrophy Association Labor Day Telethon
⑦ Family Feud
⑨ News
⑪ Wed/**Movie**: Reflections in a Golden Eye (1967). Elizabeth Taylor, Marlon Brando.
Thu/**Movie**: Larry (1974). Tyne Daly, Frederic Forrest.
Fri/**Movie**: Charly (1968). Cliff Robertson, Claire Bloom.
Mon/**Movie**: Superbug—The Wild One (1977). Richard Lynn, Jim Brown.
Tue/**Movie**: They Call Me Trinity (1972). Farley Granger, Terence Hill.
Ⓗ Wed/ . . . And If I'm Elected
Thu/Missing Persons: Four True Stories
Mon/**Movie**: The Blood of Others
Ⓢ Wed/Swallows and Amazons
Thu/**Movie**: Heart Like a Wheel (cc)
Fri/Cat on a Hot Tin Roof
Mon/**Movie**: Grease 2
Tue/**Movie**: Five Days One Summer
Ⓦ Wed/**Movie**: Tough Enough
Thu/**Movie**: Love Child
Fri/**Movie**: The Road Warrior
Mon/**Movie**: The Toy
Tue/**Movie**: Deadly Force

12:30
② Young and the Restless (except Mon)
Mon/**Tennis**: U.S. Open Championships
④ Search for Tomorrow
⑦ Ryan's Hope
Ⓗ Wed/**Movie**: Reds
Tue/Remember When: Way Out West—The Story of the American Cowboy

1:00
④ Days of Our Lives
⑤ Hour Magazine
⑦ All My Children
⑨ Wed/**Movie**: Female on the Beach (1955). Joan Crawford, Jeff Chandler.
Thu/**Movie**: Tammy and the Bachelor (1957). Debbie Reynolds, Leslie Nielsen.
Fri/**Movie**: Summer Stock (1951). Judy Garland, Gene Kelly.
Mon/**Movie**: Speed Merchants (1974). Mario Andretti, Jack Ickx.
Tue/**Movie**: Till the End of Time (1946). Dorothy McGuire, Guy Madison.
Ⓗ Thu/**Movie**: They Call Me Bruce?
Fri/The Who Tour 1982

1:30
② As the World Turns (except Mon)
⑪ Thu/Gentle Ben
Ⓗ Tue/G'Ole! The World Cup Challenge

2:00
④ Another World
⑤ News
⑦ One Life to Live
⑪ Sally Field Is Gidget
Ⓢ Wed/**Movie**: Westward the Women
Thu/**Movie**: My Bodyguard
Mon/**Movie**: Pygmalion
Tue/Runaway Island
Ⓦ Wed/**Movie**: Psycho Sisters
Thu/**Movie**: Starstruck
Fri/**Movie**: The Unseen
Mon/**Movie**: Love Spell
Tue/**Movie**: Without a Trace

2:15
⑤ Popeye

2:30
② Capitol (except Mon)
⑪ Jetsons
Ⓗ Thu/That Man in the White House—FDR
Fri/**Movie**: Heart Like a Wheel
Ⓢ Mon/**Movie**: Unholy Garden

3:00
② Guiding Light (except Mon)
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Family
⑪ Tom & Jerry
Ⓗ Mon/Missing Persons: Four True Stories

3:30
⑤ Woody and Bugs
⑪ Battle of the Planets (except Mon)
Mon/Solid Gold Hits
Ⓗ Tue/Not *Necessarily* the News
Ⓦ Wed/**Movie**: Under Capricorn

4:00
② Rockford Files (except Mon)
④ Love Connection
⑤ Batman
⑦ Edge of Night
⑨ Wed/**Movie**: House of Dark Shadows (1970). Jonathan Frid, Joan Bennett.
Thu/**Movie**: The House That Wouldn't Die (1970). Barbara Stanwyck, Richard Egan.
Fri/**Movie**: Crowhaven Farm (1970). Hope Lange, Paul Burke.
Mon/**Movie**: The Jealousy Factor (1971). Burt Reynolds, Richard Anderson.
Tue/**Movie**: The Killing Affairs (1971). Burt Reynolds, Richard Anderson.
⑪ Solid Gold Hits (except Mon)
Mon/**Baseball**: Yankees vs. Toronto Blue Jays
⑬ Sesame Street (cc)
Ⓗ Wed/Fraggle Rock
Mon/A Single Light
Tue/Oliver Twist
Ⓢ Thu/Grand Baby
Mon/Swallows and Amazons
Tue/Thunderbirds 2086
Ⓦ Thu/Snow Queen
Fri/**Movie**: Moonlighting
Mon/**Movie**: State Secret

4:10
Ⓦ Tue/Richard Brown

4:30
④ People's Court
⑤ H.O.T.
⑦ New York Style
⑪ Happy Days Again (except Mon)
Ⓗ Wed/Allison and the Magic Bubble
Thu/**Movie**: Tarka the Otter
Fri/Bighorn!
Ⓢ Wed/Doctors & Nurses
Fri/Wizard of Oz
Ⓦ Tue/**Movie**: Brigadoon

5:00
② ④ ⑦ News
⑤ Gilligan's Island
⑪ Little House on the Prairie (except Mon)
⑬ Reading Rainbow (cc)
Ⓗ Mon/All Summer in a Day
Ⓦ Thu/**Movie**: Pictures

5:30
⑤ What's Happening
⑨ Wed-Fri/Rock 9 Videos
⑬ Wed-Fri/Powerhouse
Mon, Tue/Family Classics
Ⓗ Wed/Animalympics
Mon/Coming Attractions
Tue/**Movie**: They Call Me Bruce?
Ⓢ Tue/Robbers, Rooftops, and Witches
Ⓦ Wed/Movie Talk

Evening, Aug. 29-31 and Sept. 3-4

Wed., Aug. 29

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ S.W.A.T.
⑪ CHiPS
⑬ New Jersey Nightly News
㉑ Motorweek
㉛ Brooklyn College Presents
Ⓗ **Movie**: Gloria
Ⓢ **Movie**: Curse of the Pink Panther
Ⓦ Sports Special

6:30
⑤ One Day at a Time
⑬ Nightly Business Report
㉑ Under Sail (cc)
㉛ News From City Hall
Ⓗ **Movie**: Strange Invaders (cc)
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Vega$
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Working Women
Ⓦ **Movie**: Risky Business

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ New Tech Times

8:00
② Crossroads
④ Double Trouble
⑤ P.M Magazine

❼ Fall Guy
❾ News 9: Prime Time
⓫ **Movie:** At Long Last Love (1975). Burt Reynolds, Cybill Shepherd. Peter Bogdanovich's recreation of the movie-musical extravaganzas of the 1930s.
⓭ National Geographic Special: Australia's Animal Mysteries (cc)
㉑ All Creatures Great and Small
㉛ Reading Rainbow
🅗 **Movie:** The Toy
🅝 **Movie:** The Seduction of Mimi
🅢 **Movie:** The World According to Garp

8:30
❹ Jennifer Slept Here
❺ Carol Burnett
❾ **Movie:** The Family (1973). Telly Savalas, Charles Bronson. An ex-con hunts down the man who sent him to prison and stole his girl.
㉛ Southern Voice

9:00
❷ **Special:** Rona Jaffe's Mazes and Monsters
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
⓭ AIDS: Profile of an Epidemic
㉑ To The Manor Born
㉛ John Callaway Interviews: John Updike
🅦 **Movie:** Charlie Moon and the Fantasy Girls

9:30
❹ P.O.P.
㉑ Bless Me Father

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
⓭ AIDS: A Public Inquiry
㉛ Olympic Arts: A Day in the Country
🅗 Robert Klein: Child of the '50s—Man of the '80s
🅝 **Movie:** Sisters

10:15
㉑ Good Neighbors
🅢 **Movie:** Jaws of Satan

10:30
❾ Nine on New Jersey
⓫ News
🅦 **Baseball:** Yankees vs. Oakland A's

10:45
㉑ The Fall and Rise of Reginald Perrin

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers
⓫ Odd Couple
⓭ Masterpiece Theatre: To Serve Them All My Days (cc)
🅗 . . . And If I'm Elected

11:30
❷ **Tennis:** U.S. Open Highlights
❹ Tonight
❺ Baretta
❼ Nightline
❾ Burns and Allen
⓫ Honeymooners
㉑ Frankie Valli and the Four Seasons in Concert
🅢 **Movie:** Strange Invaders (cc)

12 **MIDNIGHT**
❷ **Movie:** The Manitou (1978). Tony Curtis, Michael Ansara.
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Dick Cavett
🅝 **Movie:** Providence
🅢 **Movie:** Class
🅦 **Movie:** The Hunger

12:30
❹ David Letterman
❺ Thicke of the Night
❼ Entertainment Tonight

1:00
❼ **Movie:** Medical Story (1974). Beau Bridges, Jose Ferrer.
❾ The Saint
⓫ Twilight Zone

1:05
🅗 Bette Midler in Concert

1:30
❹ Mary Tyler Moore
⓫ News

1:45
🅢 **Movie:** The Bitch

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** Psychomania (1964). Lee Philips, Sheppard Strudwick.
❾ Joe Franklin
⓫ **Movie:** If It's a Man, Hang Up (1975). Carol Lynley, Paul Angelis.
🅦 Music Video

2:10
🅗 **Movie:** The Lonely Lady

2:30
❹ Mary Tyler Moore
🅦 **Movie:** Tough Enough

3:00
❹ Bob Newhart
❾ **Movie:** Lucky Me (1954). Doris Day, Robert Cummings.

3:20
🅢 **Movie:** The World According to Garp

3:30
❹ Bob Newhart
⓫ One Step Beyond

3:50
🅗 **Movie:** Fast Times at Ridgemont High

4:00
❹ Here's Lucy
❺ CMESat
⓫ Life of Riley

4:30
❹ More Real People
❺ CMESat
⓫ Abbott & Costello

5:00
❹ 20-Minute Workout
❾ News
⓫ Watch on Washington

5:20
🅗 Robert Klein: Child of the '50s—Man of the '80s

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:50
🅢 Doctors & Nurses

Thu., Aug. 30

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ CHiPS
⓭ New Jersey Nightly News
㉑ Bits, Bytes and Buzzwords
㉛ McLaughlin Group
🅗 **Movie:** Curse of the Pink Panther
🅢 Runaway Island

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vega$
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ All That Glitters
🅦 **Movie:** Love Child

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ Motorweek

8:00
❷ Magnum, P.I.
❹ Gimme a Break
❺ P.M. Magazine
❼ Happy Days (cc)
❾ News 9: Prime Time
⓫ **Movie:** High Society (1956). Grace Kelly, Bing Crosby. A beautiful young woman begins having second thoughts about her upcoming second wedding.
⓭ First Edition
㉑ Politics of Love
㉛ Tony Brown's Journal
🅗 Inside the NFL
🅝 **Movie:** Going Hollywood
🅢 **Movie:** My Bodyguard

8:30
❹ Family Ties
❺ Carol Burnett
❼ Comedy Special (cc)
❾ **Movie:** A Hole in the Head (1959). Frank Sinatra, Edward G. Robinson.
⓭ De Bono's Thinking Course
㉛ America's Black Forum

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ Lottery!
㉑ Who Are the DeBolts and Where Did They Get 19 Kids?
㉛ **Tennis:** $50,000 Westchester Classic
🅦 **Movie:** Heads or Tails

9:05
⓭ Mystery!: We, the Accused (cc)

9:30
❹ Night Court
🅗 **Movie:** 1, The Jury

10:00
❷ Mickey Spillane's Mike Hammer
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
⓭ Garland Sings
㉑ Stepping Out
🅝 **Movie:** La Nuit de Varennes
🅢 Brothers (cc)

10:10
㉑ Amos 'n' Andy: Anatomy of a Controversy

10:30
⓫ News
🅢 Bizarre (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Phil Silvers Show
⓫ Odd Couple
⓭ Dick Cavett
㉑ D-Day
🅢 **Movie:** Heart Like a Wheel (cc)
🅦 **Movie:** Electric Blue

11:30
❷ **Tennis:** U.S. Open Highlights
❹ Tonight
❺ Baretta
❼ Nightline
❾ Racing From Yonkers
⓫ Honeymooners
⓭ Dick Cavett
🅗 Coming Attractions

12 **MIDNIGHT**
❷ **Movie:** The Great Alligator (1981). Barbara Bach, Mel Ferrer.
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Jazz Tonight
㉑ Latenight America
🅗 **Movie:** Spacehunter: Adventures in the Forbidden Zone
🅦 **Movie:** Starstruck

12:30
❹ David Letterman
❺ Thicke of the Night
❼ Entertainment Tonight
🅦 **Movie:** The Road Warrior

12:45
🅝 **Movie:** Pink Flamingos

1:00
❼ **Movie:** Parrish (1961). Troy Donahue, Claudette Colbert.
❾ The Saint
⓫ Twilight Zone
🅢 **Movie:** H.O.T.S.

1:30
❹ Mary Tyler Moore
⓫ News

1:35
🅗 **Movie:** Now and Forever

1:45
🅦 **Movie:** Young Doctors in Love

2:00
❷ News
❹ 1984 Ladies Pro Bowlers Tour
❺ **Movie:** Corridors of Blood (1960). Boris Karloff, Betta St. John.
❾ Joe Franklin
⓫ **Movie:** I'm the Girl He Wants to Kill (1974). Julie Sommers, Tony Selby.

3:00
❹ Bob Newhart
❾ **Movie:** About Face (1952). Gordon MacRae, Eddie Bracken.
🅢 Brothers (cc)

3:10
🅗 **Movie:** Friday the 13th, Part II

3:20
🅦 **Movie:** Catherine Cherie

3:30
❹ Bob Newhart
⓫ One Step Beyond
🅢 **Movie:** My Bodyguard

4:00
❹ Here's Lucy
⓫ Life of Riley

4:30
❹ More Real People
⓫ Abbott & Costello

4:45
🅗 **Movie:** They Call Me Bruce?

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅢 Runaway Island

Fri., Aug. 31

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ CHiPS
⓭ New Jersey Nightly News
㉑ Victory Garden
㉛ Flames
🅗 Comedy Jukebox
🅢 **Movie:** It Happened at the World's Fair
🅦 Shorts

6:30
❺ One Day at a Time
⓭ Nightly Business Report
㉑ Justin Wilson's Louisiana Cookin' (cc)
㉛ News From City Hall
🅗 Inside the NFL
🅦 News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Vega$
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Presente
🅦 **Movie:** Anna Karenina

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ News
㉑ Nightly Business Report
㉛ A Search for Vanished People

8:00
❷ Comedy Zone
❹ The Master
❺ P.M. Magazine
❼ Benson (cc)
❾ News 9: Prime Time
⓫ **Movie:** St. Louis Blues (1958). Nat "King" Cole, Eartha Kitt. The story of composer W.C. Handy.
⓭ Washington Week in Review
㉑ Loving Relationships
㉛ Powerhouse
🅗 . . . And If I'm Elected
🅝 **Movie:** Blockade
🅢 Cat on a Hot Tin Roof (cc)

8:30
❺ Healthbeat Magazine
❼ Webster
❾ **Movie:** The Prince and the Showgirl (1957). Sir Laurence Olivier, Marilyn Monroe.
⓭ Wall $treet Week
㉛ National Geographic Special: Australia's Animal Mysteries
🅗 Not *Necessarily* Politics

9:00
❷ Dallas
❹ **Movie:** Invasion Force (1980). Collins, Robert Vaughn. The government attempts to cover up its discovery of a UFO.
❺ Merv Griffin
❼ Blue Thunder
⓭ Our Town. Hal Holbrook, Barbara Bel Geddes.
㉑ **Movie:** The Tender Trap (1955). Frank Sinatra, David Wayne.
🅗 World Championship Boxing: Whitherspoon vs. Thomas (Live)
🅦 **Movie:** The Road Warrior

9:30
㉛ Masterpiece Theatre: To Serve Them All My Days

10:00
❷ Falcon Crest
❺ ⓫ News
❼ Matt Houston (cc)
🅝 **Movie:** Cimarron

10:30
⓫ **Baseball:** Yankees vs. California Angels
㉛ Eye on Dance
🅢 **Movie:** King Kong

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Top 40 Videos
⓭ **Movie:** Klondike Annie (1936). Mae West, Victor McLaglen.
🅗 **Movie:** Young Doctors in Love
🅦 Leonard Report

11:15
㉑ **Movie:** Bananas (1971). Woody Allen, Louise Lasser.

11:30
❷ **Tennis:** U.S. Open Highlights
❹ Tonight
❺ Baretta
❼ Nightline
🅦 **Movie:** Through the Looking Glass

12 **MIDNIGHT**
❷ **Movie:** Hell River (1977). Rod Taylor, Adam West.
❼ ABC Rocks
❾ How the West Was Won
🅝 Berlin Alexanderplatz (Part 12)

12:30
❹ Friday Night Videos
❺ Thicke of the Night
❼ New York Hot Tracks

12:35
🅗 **Movie:** Porky's II: The Next Day

12:50
🅢 **Movie:** The Lonely Lady

1:00
❾ The Saint
⓫ Twilight Zone
🅦 **Movie:** The Nesting

1:30
⓫ News

2:00
❹ Mary Tyler Moore
❺ America's Top Ten
❼ Entertainment Tonight
❾ Joe Franklin
⓫ Solid Gold

SOLUTIONS TO LAST WEEK'S PUZZLES

U	N	A	W	A	R	E	S		A	D	V	E	R	B
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TELEVISION

2:10
Ⓗ Inside the NFL

2:23
② **Movie:** The Alien Factor (1978). Don Leifert, Tom Griffith.

2:30
④ Mary Tyler Moore
⑤ **Movie:** The Curse of the Living Corpse (1964). Helen Warren, Roy Scheider.
⑦ **Movie:** The Macahans (1976). James Arness, Eva Marie Saint.
Ⓢ **Movie:** Sorceress

3:00
④ Mary Tyler Moore
⑨ **Movie:** Storm Warning (1951). Ginger Rogers, Doris Day.
⑪ **Movie:** Appointment With a Killer (1975). Joanne Pettet, Freddie Jones.
Ⓦ **Movie:** Norman Loves Rose

3:30
④ Bob Newhart

3:40
Ⓗ **Movie:** The Star Chamber

3:55
Ⓢ **Movie:** Unholy Garden

4:00
④ Bob Newhart
⑤ **Movie:** Mark of the Vampire (1935). Lionel Barrymore, Bela Lugosi.

4:02
② **Movie:** Lola in Lipstick (1968). Ed Begley, Dana Wynter.

4:30
④ Here's Lucy
⑪ Abbott & Costello

5:00
④ Here's Lucy
⑨ News
⑪ Biography

5:15
Ⓢ Thunderbirds 2086

5:30
② Public Hearing
④ More Real People
⑨ **Movie:** The Ape Man (1943). Bela Lugosi, Wallace Ford
⑪ Insight
Ⓗ Not *Necessarily* Politics

Mon., Sept. 3

6:00
② ④ ⑦ News
⑤ **Special:** The Muscular Dystrophy Association Labor Day Telethon
⑨ S.W.A.T.
⑬ Rewiring Your World
㉑ Do It Yourself
㉛ All About TV
Ⓗ **Movie:** Slapstick of Another Kind
Ⓢ **Movie:** Grease 2
Ⓦ **Movie:** Baby, It's You

6:30
⑪ Good Times
⑬ Nightly Business Report
㉑ Rod & Reel
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Vega$
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Flames

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑪ News
㉑ Nightly Business Report
㉛ Getting Over
Ⓗ Fraggle Rock

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ P.M. Magazine
⑦ Call to Glory
⑨ News 9: Prime Time
⑪ **Movie:** The Great American Traffic Jam (1980). Desi Arnaz Jr., Shelley Fabares. Long live public transportation!
⑬ Great Performances: Willie Stark. Musical drama based on Robert Penn Warren's Pulitzer Prize-winning novel, All the King's Men. (Stereo *simulcast over* WNCN-FM.)
㉑ Undersea World of Jacques Cousteau
㉛ Summer of Judgement: The Impeachment Hearings
Ⓗ **Movie:** Romantic Comedy
Ⓝ **Movie:** Barry Lyndon
Ⓢ **Movie:** Pygmalion
Ⓦ **Movie:** Five Days One Summer

8:30
⑤ Carol Burnett
⑨ Cosmos Soccer

9:00
② Kate & Allie
④ **Movie:** TBA
⑤ Merv Griffin
⑦ **Football:** Dallas Cowboys vs. Los Angeles Rams
㉑ Nature of Things
㉛ Cityscope

9:30
② Newhart
㉛ Looking East

10:00
② Cagney & Lacey
⑤ ⑪ News
㉑ Soundstage
㉛ German Professional Soccer
Ⓗ **Movie:** Six Weeks
Ⓢ **Movie:** The Lonely Lady
Ⓦ **Movie:** Jinxed

10:30
⑨ ⑪ News
⑬ Mark Russell Comedy Special

11:00
② ④ News
⑤ Taxi
⑨ Phil Silvers
⑪ Odd Couple
⑬ MacNeil/Lehrer Newshour

11:15
Ⓝ **Movie:** Hobson's Choice

11:30
② **Tennis:** U.S Open Highlights
④ Best of Carson
⑤ **Special:** Shocktrauma. William Conrad
⑨ Burns and Allen
⑪ Honeymooners
㉑ Latenight America

11:40
Ⓢ **Movie:** H.O.T.S

12 MIDNIGHT
② **Movie:** The World's Greatest Lover (1977). Gene Wilder, Carol Kane.
⑦ News
⑨ Hawaii Five-O
⑪ Star Trek
⑬ Butterflies
Ⓗ Missing Persons Four True Stories
Ⓦ **Movie:** Randy

12:30
④ David Letterman
⑦ Nightline

1:00
⑦ Entertainment Tonight
⑨ The Saint
⑪ Twilight Zone

1:05
Ⓗ **Movie:** Now and Forever

1:15
Ⓝ **Movie:** Nicholas Nickleby

1:20
Ⓢ **Movie:** Grease 2

1:30
④ Mary Tyler Moore
⑤ Hogan's Heroes
⑦ **Movie:** Sierra Stranger (1957). Howard Duff, Gloria McGhee
⑪ News
Ⓦ **Movie:** World

2:00
② News
④ Mary Tyler Moore
⑤ Rat Patrol
⑨ Joe Franklin
⑪ **Movie:** Blondie's Big Deal (1949). Penny Singleton, Arthur Lake

2:30
④ Mary Tyler Moore
⑤ Best of Midday

2:45
Ⓗ **Movie:** The Blood of Others

3:00
④ Bob Newhart
⑨ **Movie:** Top Hat (1935). Fred Astaire, Ginger Rogers

3:20
Ⓢ **Movie:** Friday the 13th, Part 3

3:30
④ Here's Lucy
⑤ Off the Set
⑪ One Step Beyond

4:00
④ Here's Lucy
⑪ Life of Riley

4:30
④ More Real People
⑪ Abbott & Costello

5:00
④ 20-Minute Workout
⑨ News
⑪ Biography
Ⓢ **Movie:** Pygmalion

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

5:50
Ⓗ Coming Attractions

Tue., Sept. 4

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ S.W.A.T.
⑪ CHiPS
⑬ New Jersey Nightly News
㉑ Antiques and Americana
㉛ World Chronicle

6:30
⑤ One Day at a Time
⑬ Nightly Business Report
㉑ Magic of Watercolors
㉛ News From City Hall
Ⓢ **Movie:** O'Hara's Wife
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Vega$
⑪ Jeffersons
⑬ MacNeil/Lehrer Newshour
㉑ Doctor Who
㉛ Rebop
Ⓗ Remember When. Way Out West—The Story of the American Cowboy
Ⓦ **Movie:** The Sender

7:30
② Wheel of Fortune
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ News 9: Prime Time
⑪ News
㉑ Nightly Business Report
㉛ Under Sail

8:00
② AfterMASH
④ A-Team
⑤ P.M. Magazine
⑦ **Special:** To Save Our Schools, To Save Our Children
⑪ **Baseball:** Yankees vs. Toronto Blue Jays
⑬ Nova (cc)
㉑ The Pallisers (Part 18)
㉛ Powerhouse
Ⓗ **Movie:** The Bunker
Ⓝ **Movie:** Cimarron
Ⓢ Cher—A Celebration at Caesars

8:30
② Domestic Life
⑤ Carol Burnett
⑨ **Baseball:** Mets vs St. Louis Cardinals
㉛ A Search for Vanished People
Ⓦ **Movie:** The Entity

9:00
② **Movie:** Broken Promise (1984). Chris Sarandon, Mellisa Michaelsen. Five abandoned children fight the foster-care system in order to stay together.
④ Riptide
⑤ Merv Griffin
⑬ Vietnam: A Television History (Part 10) (cc)
㉑ Masterpiece Theatre: To Serve Them All My Days (Part 12) (cc)
㉛ Citizen: The Political Life of Allard K. Lowenstein
Ⓢ **Movie:** Five Days One Summer

10:00
④ Remington Steele
⑤ News
⑬ The Making of a Continent
㉑ Moonchild
㉛ Vietnam: A Television History
Ⓝ **Movie:** Alsino and the Condor

10:15
Ⓝ **Movie:** Playtime

10:30
⑪ News
Ⓗ Not *Necessarily* the News
Ⓦ **Movie:** Halloween III

11:00
2 4 7 11 News
5 Taxi
9 Phil Silvers Show
13 MacNeil/Lehrer Newshour
21 International Edition
H Bette Midler: Art or Bust!
S Brothers

11:30
2 **Tennis:** U.S. Open Highlights
4 Tonight
5 Baretta
7 Nightline
9 Burns and Allen
11 Odd Couple
21 Latenight America
S Bizarre (cc)

12 MIDNIGHT
2 **Movie:** Thornwell (1980). Glynn Turman, Vincent Gardenia.
7 Eye on Hollywood
9 Hawaii Five-O
11 Honeymooners
13 To the Manor Born
S **Movie:** Manhattan

12:05
H **Movie:** The Star Chamber

12:15
N **Movie:** Blockade
W **Movie:** Sensations

12:30
4 David Letterman
5 Starsky and Hutch
7 Entertainment Tonight
11 Star Trek

1:00
7 **Movie:** But Not for Me (1959). Clark Gable, Lilli Palmer.
9 The Saint

1:30
4 Mary Tyler Moore
5 Hogan's Heroes
11 News
W **Movie:** Without a Trace

1:40
S Garry Shandling Alone in Vegas

1:55
H Robert Klein: Child of the '50s—Man of the '80s

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** 3:10 to Yuma (1957). Glenn Ford, Van Heflin.
9 Joe Franklin
11 **Movie:** Blondie Hits the Jackpot (1950). Penny Singleton, Arthur Lake.

2:30
4 Mary Tyler Moore

2:40
S **Movie:** Confessions of a Window Cleaner

3:00
4 Bob Newhart
9 **Movie:** The Iron Major (1943). Pat O'Brien, Robert Ryan.
H **Movie:** They Call Me Bruce?

3:30
4 Bob Newhart
11 One Step Beyond
W Music Video

3:59
5 Surgsat

4:00
4 Here's Lucy
11 Life of Riley

4:15
S Cher—A Celebration at Caesars

4:29
5 Eyesat

4:30
4 More Real People
11 Abbott & Costello

4:35
H **Movie:** Porky's II: The Next Day

5:00
4 20-Minute Workout
9 News
11 Biography

5:15
S Runaway Island

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Sept. 1-2

Sat., Sept. 1

6:00
2 Patchwork Family
4 Carrascolendas
5 Pattern for Living
11 Aprenda Ingles
H Animalympics

6:30
4 Villa Alegre
5 Insight
11 Gigglesnort Hotel

7:00
2 Captain Kangaroo
4 One of a Kind
5 World Tomorrow
7 Davey and Goliath
9 News
11 Return to the Planet of the Apes
S Cher—A Celebration at Caesars

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark and Reality
11 Pink Panther
13 MacNeil/Lehrer Newshour
H Fraggle Rock

8:00
2 Charlie Brown and Snoopy
4 Flintstone Funnies
5 Wonderama
7 Monchichis/Little Rascals/Richie Rich
9 Christopher Closeup
11 Tom & Jerry
H **Movie:** A Cry for Love
S **Movie:** That Midnight Kiss

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
9 Meet the Mayors
11 Herald of Truth
13 Wall $treet Week

9:00
4 Smurfs
5 Star Search
7 New Scooby & Scrappy Doo
9 Nine on New Jersey
11 Hee Haw
13 Open Mind

9:30
2 Dungeons and Dragons
7 Pac-Man/Amazing Rubik Cube
9 Davey and Goliath
13 McLaughlin Group

10:00
2 Tarzan: Lord of the Jungle
5 Saturday Morning
9 Championship Wrestling
11 Wild Kingdom
13 Inside Story
H Inside the NFL
S **Movie:** Nana
W **Movie:** Man From Edge

10:30
2 Bugs Bunny/Road Runner
4 Alvin and the Chipmunks
7 Littles
11 **Movie:** Bright Eyes (1934). Shirley Temple, James Dunn.
13 Mainstream

11:00
4 Mr. T
7 Puppy/Scooby Doo (cc)
9 Misadventures of Sheriff Lobo
13 America's Black Forum

11:30
4 Amazing Spider Man and the Incredible Hulk
13 Presente
H **Movie:** Strange Invaders (cc)
S **Movie:** Gandhi (cc)
W **Movie:** Matti Goose Boy

12:00 **NOON**
2 Biskitts
5 Fame
7 Weekend Specials (cc)
9 Greatest American Hero
11 Lifestyles of the Rich and Famous
13 Empire State Games
21 Gourmet Cooking

12:30
2 **Tennis:** U.S. Open Championships
4 Thundarr the Barbarian
7 American Bandstand
21 Dinner at Julia's (cc)

1:00
4 NFL Week in Review
5 Dance Show
9 **Movie:** Where the Red Fern Grows (1974). James Whitmore, Beverly Garland.
11 **Movie:** Green Mansions (1959). Audrey Hepburn, Anthony Perkins. A young man meets and falls in love with a beautiful girl who may not leave her jungle sanctuary.
21 Victory Garden
H Not *Necessarily* the News
W **Movie:** Piaf

1:30
4 Major League Baseball Game of the Week: TBA
7 **Movie:** Trader Horn (1973). Rod Taylor, Anne Heywood.
21 Justin Wilson's Louisiana Cookin' (cc)
H Remember When: Way Out West—The Story of the American Cowboy

2:00
5 Starsky and Hutch
21 Motorweek

2:30
21 Gourmet Cooking
H **Movie:** My Favorite Year

3:00
5 **Movie:** Unbeatable Dragon. Lu Feng, Sun Chien.
9 **Movie:** The Glory Guys (1965). Tom Tryon, Harve Presnell.
11 **Movie:** Invasion of the Body Snatchers (1956). Kevin McCarthy, Dana Wynter. The inhabitants of a small town are being replaced by aliens bent on ruling Earth.
21 Dinner at Julia's (cc)
S Cher—A Celebration at Caesars
W **Movie:** The Trail of the Pink Panther

3:30
7 Greatest Sports Legends
21 Victory Garden

4:00
7 NCAA Preview
13 National Geographic Special: Australia's Animal Mysteries (cc)
21 Justin Wilson's Louisiana Cookin' (cc)
31 Money Makers III
H **Movie:** A Cry for Love
S **Movie:** Pygmalion

4:30
4 Sportsworld
7 Sportsbeat
21 Motorweek
31 Mobile Jazz

5:00
5 Mission: Impossible
7 Wide World of Sports
9 Racing From Belmont
11 CHiPs
13 Soundstage
21 Sesame Street (cc)
W **Movie:** O'Hara's Wife

5:05
13 From "Star Wars" to "Jedi": The Making of a Saga

5:30
9 **Baseball:** Mets vs. San Diego Padres (Doubleheader)
31 Washington Week in Review

6:00
2 Channel 2 the People
4 News
5 Baretta
11 Star Trek
13 Survival Special
21 AIDS: Profile of an Epidemic
31 Searching
H Coming Attractions
S **Movie:** Five Days One Summer

6:30
2 4 7 News
31 European Journal
H **Movie:** Strange Invaders (cc)
W Ladies and Gentlemen

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TELEVISION

7:00
2 News
4 Prime of Your Life
5 Too Close for Comfort
7 Weekend Style
11 Dance Fever
13 Family Classics
21 Inside Albany
31 ColorSounds

7:30
2 **Special**: Kidsworld Around New York
4 This Is Your Life
5 All in the Family
7 Channel 7 Special Report
11 At the Movies
13 Wild America
21 Wall $treet Week
31 Reading Rainbow

8:00
2 Airwolf
4 Diff'rent Strokes
5 On Stage America
7 T.J. Hooker (cc)
11 Puttin' on the Hits
13 Nature of Things
21 Great Performances: The Mysterious Stranger
31 The Southern Voice
H **Movie**: Breathless
N **Movie**: They Don't Wear Black Tie
S **Movie**: Gandhi (cc)
W **Movie**: Trading Places

8:30
4 Silver Spoons
11 TBA
31 Bernstein/Beethoven

9:00
2 **Movie**: Sunburn (1979). Farrah Fawcett, Charles Grodin. Intrigue and suntans abound.
4 Bosom Buddies
7 Love Boat
11 Wall Street Journal Report
13 Summer Fare

9:30
4 Mama's Family
11 News
21 Mark Russell Comedy Special
31 Mystery!: We, the Accused (Part 4)

10:00
4 Legmen
5 News
11 **Baseball**: Yankees vs. California Angels
13 Sneak Previews
21 Austin City Limits
H Not *Necessarily* the News
N **Movie**: The Haunting of M
W **Movie**: Eating Raoul

10:30
5 Black News
13 **Movie**: The Good Fairy (1935). Margaret Sullivan, Frank Morgan.
31 ColorSounds
H **Movie**: My Favorite Year

11:00
2 4 7 News
5 **Movie**: Sergeant York (1941). Gary Cooper, Walter Brennan
21 Color Sounds

11:15
9 Kiner's Korner

11:30
4 Saturday Night Live
9 Racing From Roosevelt
S **Movie**: Jaws of Satan
W **Movie**: Between the Covers

11:45
2 Sports People
7 **Movie**: Summer of '42 (1971). Jennifer O'Neill, Gary Grimes.

12 **MIDNIGHT**
2 **Movie**: Escape From Colditz (1972). Robert Wagner, David McCallum.
9 Superstars of Wrestling
H **Movie**: Monsignor
N **Movie**: Tenants

1:00
4 Rock Palace
9 **Movie**: Night of the Blood Monster (1972). Christopher Lee, Maria Schell.
11 Twilight Zone
W **Movie**: Piaf

1:05
S **Movie**: One Flew Over the Cuckoo's Nest

1:15
7 **Movie**: Class of '44 (1973). Gary Grimes, Jerry Houser.

1:30
11 News

1:40
5 **Movie**: Lord Love a Duck (1966). Roddy McDowall, Tuesday Weld.

2:00
4 Rock-n-America
11 Space: 1999
H **Movie**: Strange Invaders

2:07
2 **Movie**: A Matter of Wife . . . and Death (1975). Rod Taylor, Tom Drake.

3:00
4 Mary Tyler Moore
9 **Movie**: Target Zero (1955). Richard Conte, Peggie Castle.
11 Twilight Zone

3:20
S **Movie**: Five Days One Summer

3:30
4 Mary Tyler Moore
11 One Step Beyond
W Ladies and Gentlemen

3:35
2 **Movie**: Go Ask Alice (1973). Andy Griffith, Jamie Smith Jackson.
H Coming Attractions

4:00
4 Gavin/Lott
11 Life of Riley

4:05
H **Movie**: Breathless

4:30
11 Abbott & Costello

5:00
9 News
11 Biography

5:04
2 **Movie**: The Connection (1973). Charles Durning, Dana Wynter.

5:30
9 Point of View
11 Christopher Closeup
S **Movie**: Pygmalion

5:45
11 Davey and Goliath

5:50
5 Time for Timothy
H Not *Necessarily* The News

Sun., Sept. 2

6:00
9 New Jersey Report
11 News

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
9 News
11 It's Your Business
H **Movie**: King of the Mountain

7:00
2 Captain Kangaroo
4 Joy of Gardening
5 Hour of Power (cc)
7 Faith for Today
9 Hispanic Horizons
11 Old Time Gospel Hour

7:30
4 Journey to Adventure
7 This Is the Life
9 TBA
13 Mister Rogers
S Wizard of Oz

8:00
2 Way to Go
4 Today in New York
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)
H **Movie**: Gandhi

8:30
2 For Our Times
4 Music City USA
7 Comeback
9 Day of Discovery

9:00
2 Sunday Morning
4 That Teen Show
5 Miller's Court
7 Tiempo
9 Oral Roberts
11 Pink Panther
13 Sesame Street (cc)
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
5 **Special**: Drag Racing Spring Nationals
7 New York Hot Tracks
9 Point of View
11 Jackson 5ive

10:00
4 Latin Tempo
9 Mass
11 Three Stooges
13 Mister Rogers
S **Movie**: Romantic Comedy
W **Movie**: Kiss Me Kate

10:30
2 Face the Nation
4 Visiones
5 **Movie**: She (1965). Ursula Andress, John Richardson.
7 Entertainment This Week
9 That's the Spirit
11 **Movie**: Dance With Me Henry (1956). Bud Abbott, Lou Costello.
13 Wild America

11:00
2 Taking Advantage
4 First Estate
9 Make Peace With Nature
13 High Feather (cc)

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
9 Rex Humbard
13 Family Classics
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 Meet the Press
9 Robert Schuller (cc)
11 **Movie**: Mame (1974). Lucille Ball, Robert Preston. A little orphaned boy is swept up into the exciting, flamboyant world of his Aunt Mame.
13 Nova (cc)
21 Six-Gun Heroes
H Reptiles and Amphibians
S Paper Chase—The Second Year
W **Movie**: It Came From Hollywood

12:30
2 NFL Today
4 **Special**: Land of Fear, Land of Courage
5 **Movie**: My Side of the Mountain (1963). Ted Eccles, Theodore Bikel.
7 Eyewitness News Conference

1:00
2 **Football**: Giants vs. Philadelphia Eagles
7 Like It Is
9 Exciting World of Speed & Beauty
13 Great Performances. Placido Domingo Celebrates Seville
21 Sports America Special
H **Movie**: Curse of the Pink Panther
S **Movie**: Westward the Women

1:30
4 Fight Back
9 **Baseball**: Mets vs San Diego Padres
W **Movie**: Eddy & the Cruisers

2:00
4 **Special**: Pigskin Preview
7 Bravisimo
13 AIDS: Profile of an Epidemic
21 Nature of Things

2:30
5 **Movie**: The Yearling (1946). Gregory Peck, Jane Wyman.

3:00
4 NFL Pro Magazine
7 **Movie**: Comanche Station (1960). Randolph Scott, Nancy Gates.
11 This Week in Baseball
13 Aids: A Public Inquiry
21 Rod & Reel
H **Movie**: Spacehunter: Adventures in the Forbidden Zone
S Runaway Island

3:30
4 NFL '84
11 **Baseball**: Yankees vs. California Angels
21 1984 National High School Cheerleading Championship
W Police Around World

4:00
2 **Tennis**: U.S. Open Championships
4 **Football**: TBA
13 Tony Brown's Journal
21 **Movie**: Parlor, Bedroom, and Bath (1931). Buster Keaton, Charlotte Greenwood.
31 Washington Week in Review

4:15
9 Kiner's Korner

4:30
7 **Golf**: U.S. Amateur Championship
9 News
13 Enterprise
31 Tony Brown's Journal
H **Movie**: They Call Me Bruce?

5:00
5 Fame
9 Vega$
13 Innovation
31 Inside Story
S **Movie**: Curse of the Pink Panther
W **Movie**: My Fair Lady

5:30
13 Firing Line
21 America Works

6:00
5 **Movie**: Money From Home (1954). Dean Martin, Jerry Lewis.
7 News
9 Hawaii Five-O
13 Agronsky & Company
31 All About TV
H **Movie**: King of the Mountain

6:30
7 News
11 One Step Beyond
21 Adam Smith's Money World
31 Searching

7:00
2 60 Minutes
4 **Special**: Iacocca—An American Profile
7 Ripley's Believe It or Not
9 Switch
11 Solid Gold
13 21 Inside Albany
31 Rebop
S Faerie Tale Theatre (cc)

7:30
13 New Tech Times
21 McLaughlin Group
31 Reading Rainbow
H Fraggle Rock

8:00
2 One Day at a Time
4 Knight Rider
5 Star Search
7 Hardcastle & McCormick
9 Straight Talk
11 Lifestyles of the Rich and Famous
13 Survival Special: The Amazing World of Spiders
21 Mystery!: We, the Accused (Part 4) (cc)
31 Island Images
H **Movie**: Gandhi (cc)
N **Movie**: Sisters or the Balance of Happiness
S **Movie**: Romantic Comedy
W **Movie**: Fanny & Alexander

8:30
2 Goodnight, Beantown

9:00
2 Jeffersons
5 **Special**: The Muscular Dystrophy Association Labor Day Telethon
7 **Movie**: The Wild Women of Chastity Gulch (1982). Priscilla Barnes, Lee Horsley. (cc)
9 New Jersey Report
11 Lou Grant
13 Masterpiece Theatre. To Serve Them All My Days (cc)
21 Mystery!: We, the Accused (Part 5) (cc)
31 Olympic Arts: A Day in the Country

9:30
2 Alice
9 Meet the Mayors

10:00
2 Trapper John, M.D
4 Street Heat
9 Jimmy Swaggart
11 News
13 Money World
21 **Movie**: And the Angels Sing (1944) Dorothy Lamour, Diana Lynn
31 Videoville
N **Movie**: Rent Control
S Brothers (cc)

10:30
11 From the Editor's Desk
13 Monty Python's Flying Circus
S Bizarre (cc)

11:00
2 4 7 News
9 World Tomorrow
11 Odd Couple
13 Taylor Chain II: A Story of Collective Bargaining
S **Movie**: Curse of the Pink Panther

11:30
9 It Is Written
11 Honeymooners
13 Suzanne of Upland
21 Good Neighbors
H Robert Klein: Child of the '50s—Man of the '80s
W **Movie**: It Came From Hollywood

11:45
2 Sports Update
4 **Movie**: TBA
7 Eyewitness Sports Special

12 **MIDNIGHT**
2 Barnaby Jones
7 **Movie**: The Raven (1963).
9 **Movie**: Green Eyes (1976).
11 Star Trek
N **Movie**: The Seduction of Mimi

12:35
H **Movie**: Curse of the Pink Panther
S **Movie**: The Star Chamber

1:00
2 Barnaby Jones
11 Twilight Zone
W **Movie**: To Begin Again

1:30
11 News

1:45
4 Mary Tyler Moore
7 **Movie**: Tomb of Ligeia (1965).

2:00
2 News
9 Return of the Saint
11 Wall Street Journal Report

2:15
4 Visiones

2:30
H **Movie**: Spacehunter: Adventures in the Forbidden Zone

2:40
S **Movie**: The Bitch

2:45
4 First Estate

3:00
9 **Movie**: Never a Dull Moment (1950).

4:10
H **Movie**: The Lonely Lady

4:20
S Brothers (cc)

5:00
4 20-Minute Workout
9 News

5:15
S Runaway Island

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

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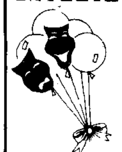

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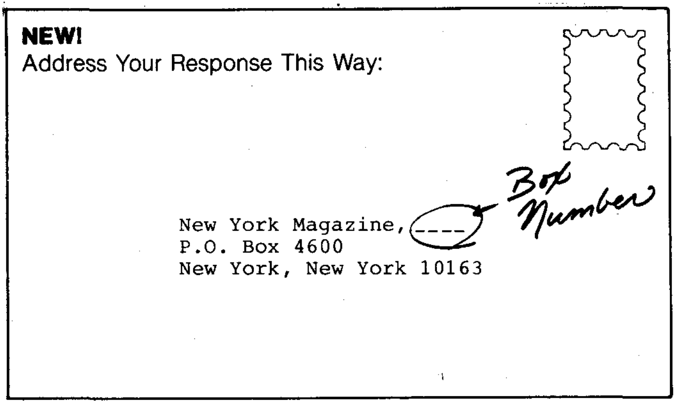

New York Magazine, ____
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Life Without Love—Is very sad. Seeks a warm, traditional, slim, happy woman, 25-34, for a lasting relationship. Small children great. Divorced, Jewish, 40, 2 great children, caring, good heart, businessman and teacher, slim, good health, good income. NYM A124.

Athletic, 6', 35—Businessman, who has spent his life building a career, is now mature enough to share the rewards of his efforts with a beautiful woman who is warm, sensitive and open. Phone/photo/bio. NYM A155.

Successful Male, 28—Self-employed, intelligent, creative, confident, sincere, sensitive, fun-loving; seeks female counterpart, for good times and serious relationship. Phone, photo, please. NYM A169.

Very Successful Writer—28, male, good-looking, with great sense of humor, seeks warm, sensitive lady to share good times. Photo/bio/phone. NYM A274.

Bright Eyes, Bright Smile—Bright head, slim, curvacious corporate executive, happy, seeks similar male in 50's for concerts and friendship. NYM G790.

Blue-Eyed, Sentimental Lady—40, wants to meet honest, friendly, sincere man, 35-45, who likes movies, flea markets, long walks and wind-up toys. NYM A281.

Classy Country Chic—(Jewish, divorced, 40's, attractive, educated, successful, romantic), wishes to click with super city slick (financially and emotionally secure). Phone and photo, please. PO Box 503, Merrick, NY 11566.

Successful, Good-Looking Man—Well-educated, traveled, athletic. A Manhattanite with a taste for woods, water and snow, in addition to what the city offers. 42, 5'11", Jewish, divorced (no children). You are: witty, warm, attractive, a non-smoker, and desire having children. Phone/photo/bio. NYM A282.

50-Years Young—Male, 5'10", fit, outgoing, sensitive, caring, good sense of humor and affectionate, seeks female counterpart, 35-45. Photo, phone. NYM A283

Evolved Man—Seeks pretty, affectionate woman for possible marriage and children, prefer shapely, sensitive and under 30. Photo, phone, please. NYM A284.

All The Men I Know—Are either married or in a meeting. If you're neither of the above, over 6', 40ish, witty (humor important), write to me. Picture, please. I'm 5'7", classic looks and tastes, spend my days at an advertising agency. How about a drink for openers? NYM G800.

You Have Found—What you are looking for. I am a 5'8", slim, bright, beautiful flight attendant, who enjoys travel, outdoor sports, and romantic evenings. If you are 5'10" or above, 31-40, attractive, successful, athletic, seeking a committed relationship, send photo, bio, phone for my immediate reply. NYM A294.

Mr. Well-Above Average—24, 5'8", business executive seeks serious relationship with fun-loving female, 19-27, who detests the disco and bar scene as much as I do. Into art, rock, romantic candlelit dinners and quiet weekends by the fireplace in my country home. Photo/phone. NYM G793.

Sincere, Sensational, Substantial—Corporate executive, 50, seeks stunning beauty, 25-30. Prefer class, brains, wit, charm and a desire for happiness. Photos, please. NYM G794.

Into Fitness—Very athletic, tall (6'1"), slim and intelligent male business executive would like to meet that exceptionally fit and slim, well-educated professional woman who would equally enjoy running in the park and romantic dinners, boating on the Sound and cycling through Vermont. Let's share some good times. Please send photo/bio/phone. NYM G795.

Successful Businessman, 33—5'11", 170 lbs., Jewish and handsome, looking for special lady to share happiness with. Send bio and photo. NYM G797.

Westport, Ct.—Creative professional, handsome, 6', slim, 50ish seeks attractive, fun-loving, voluptuous, non-smoking female, 30ish for special times this fall in Ct. Photo/bio/phone. NYM G798.

Vibrant—Great looks, need male counterpart, looks, acts, 50-60. NYM A315.

Lively Female—Wants to meet gentleman over 70. Travel agent, jogger, non-smoker. Non-smoker. Likes theater, travel. NYM G833.

Very Attractive, Shapely, Slender—24, 5'7" professional female, loves dancing, baseball, crossword puzzles. Seeking Jewish man, attractive, intelligent, 25-35, sense of humor, for a fun, caring, relationship, perhaps something lasting. Bio, photo, phone a must. NYM E302.

Once In A Lifetime—Sincere, bright, attractive, successful attorney, great sense of humor, integrity, loves life to the fullest. Loves travel, tennis, ballet and art, seeks JD, MD, PhD, 36-43, long dark hair, beauty, sensitivity, Jewish. Photo/bio a must. NYM A286.

Sincere, 40-Year-Old Widower—looking for fun-loving female, 30-40, to talk and hold hands with. Photo, phone if possible, will answer all. NYM C779.

Risk Stamp—I'm a Jewish non-smoker, 33, trim, good-looking, Monty Python fan. You are a bright, attractive, white or Asian female. NYM A287.

Think Big—Obese lady, attractive, would like to meet friend for trivial pursuits, good food, movies, television, non-smoker, over 40, please. NYM A288.

Brilliant, Handsome Entrepreneur—Renaissance man, 45, seeks attractive, loving lady entrepreneur to share the good life, romance, stimulation and eventual commitment. NYC area. NYM A289

I Am—A successful Jewish businessman, modern orthodox, seeking a very pretty woman of same persuasion, under 5'7", 30-40. Must be warm, caring, sincere and a good friend. Phone, photo, a must, please. Thank you. NYM C781.

Magic Man—Good-looking, successful Wall Street professional, looking for a special lady, 30-42, with whom to share the magic. Warmth, humor and sincerity are musts. Good looks would be a definite plus. Your other qualities need not make you the paragon of these pages. This is my first and only ad. Hope you believe in magic. Please respond with bio/phone/photo. I will respond with same NYM A313.

Cute Brunette—Slender, genuine, Jewish female in mid-30's seeks single male 33 plus. My interests include theater, tennis, skiing, travel and French. NYM A290.

Ex-Hippie Teacher—Now into computer career, family, Judaism. Seeks male kindred spirit, 35-45. NYM A293.

Beautiful, Brainy Brunette—Model-type looks, sexy and spirited, 30's, seeks tall, trim, handsome, charismatic prince, 30-40. Photo, phone a must. NYM A292.

Handsome Male Physician—33, dynamic, successful, never married, and sensitive. Seeks warm, attractive, NY/NJ female, 22-36. I've never done this. Let's give it a try. Photo optional. NYM G801

Well-Mannered WASP—28, looking to meet educated, cute female with a sense of humor. NJ bachelor seeks relationship with a woman, 23-28. Note, photo and phone, please. NYM G803.

Outrageous Lady Wants—Gentleman to appreciate a beautiful lady both inside and out. I'm very affectionate, thoughtful, loving, honest, romantic, vivacious. Loves tennis, dancing, travel and life. Divorced, with two teenagers, marriage-minded only answer. Photo and bio. Write PO Box 4377, Great Neck, NY 11027.

Successful, Pretty—Professional Jewish woman with sense of humor, 40, seeks male counterpart, 40-50, to share a terrific life together. Bio/photo/phone, please. NYM G804.

Reach Out And Write Someone—I am a creative and candid woman, Pisces, late 40's, divorced and diversified; primarily interested in a man 40's-50's whose description comes from within: your height (in gold), your weight (in disposition), your looks (in awareness), your wealth (in spirit). Will be pleased to respond in kind. Your letter and phone. No photo necessary. NYM A296.

Thoughtful, Jewish Widower—42, tall, slim, attractive professional. Strong, secure, non-macho type, who enjoys athletics, good conversation, old movies, plays and long walks. Seeks trim, attractive, kind, common sense smart, Jewish woman who is marriage-minded and doesn't smoke. I have 2 fine sons, ages 12 and 14. Bio, "current photo", phone. NYM G805.

Handsome, Financially Successful—Sincere, warm, affectionate, fun-loving, white male, 38, seeks pretty, slim, white female, 22-34, who's interested in a long-term relationship. My interests include: frequent travel, fine dining, tennis, theater and movies. Recent photo and phone a must. NYM G806.

Wanted True Gentleman—Under 35 for Irish Catholic lady, 25, bright, sincere, lots of love to share. Enjoys the arts, the outdoors, home life. Photo appreciated. NYM G807.

Feminine, Sensuous, Intellectual—Considerate, pretty Jew, 33, seeks mensch. Detailed note gets reply. NYM G808.

Warm, Attractive Jewish Female—37, seeks sensitive, established male for lasting relationship. NYM C782.

It's Our Turn—Warm, pretty, bright, vivacious female, 30, desires to share a fun, meaningful and lasting relationship with attractive, sincere, secure, vigorous male, 29-35. NYM G810.

West Coast Transplant—Youthful 36, very attractive blonde; vivacious professional who loves a good mix of outrageous and simple fun; seeks good-looking, successful, educated, fun male, 35-45. Photo/phone. NYM G811.

I'm Not Looking For—A permanent relationship. Just someone nice to share active days and pleasant evenings with. I'm a vibrant, attractive, successful woman, 38 and newly single, seeking a warm, stimulating, successful man with an adventurous spirit and sense of humor. Letter/photo/phone. NYM A309.

STRICTLY PERSONALS

Are You For Me?—Attractive model, fun-loving, energetic, warm, educated, 5'8", 42, widow, seeks male counterpart. Photo/phone/bio, please. NYM A299.

Beauty And Brains—Very attractive blonde, tall, sensual, sincere, successful, professional woman, 40. Seeking tall, attractive, athletic, well-educated and financially successful, white male, 42-52, for honest, loving, sharing relationship. Photo and phone. NYM G816.

Attorney Whose Interests Include—Photography, movies and tennis would like to meet intelligent lady in her 20's with similar or different interests. Photograph appreciated. NYM A302.

I'll Take Romance—Beautiful, vibrant, nurturing, creative woman, wants to meet man of her dreams. I'm active in the arts, very successful, probably brilliant, slightly off-beat, with humanist values, a teenager, a cat, lots of books and plants. If you're 5'11" plus, 40-50, ruggedly handsome and have assets similar to mine, please write so we can meet. Prefer Manhattan resident. Phone/Letter/photo optional. NYM A303.

Seeking Single, Jewish Male—25-32, diverse, able to go from business suit to sweats to black tie in a matter of hours. Bio/photo. NYM G817.

Single And Sincere—Professional lady, divorced, 48, seeking an honest relationship with a man, 40-55, 5'10" or over, who wants to share dancing, walks in the country, theater, travel, music, home cooking, fireplace, someone who I could learn from too. Must have a fun side and a serious side. Bio/phone. NYM A297.

Tall, Handsome, Professional—Man, 35, varied interests, seeks very tall woman (over 5'10"), affectionate, sincere and marriage-minded. NYM G813.

Northern Jersey, Jewish Male—Physician, 30, 6', slim, handsome, with good sense of humor seeks a career oriented woman, 26-34, who is intelligent, sensitive, slim, and attractive. Photo appreciated. NYM E303.

Very Attractive, Intelligent—Thoughtful, funny, cultured, athletic, slim, sensuous, financially secure, 41-year-old female seeks good-looking, fun-loving, open, self-confident, unattached Jewish man who never thought he would answer a personal ad placed by someone who is also skeptical but fascinated. Photo, phone and note. NYM A349.

Sincere, Caring, Black Professional—Woman, 37, seeks black man with like traits who knows what he wants in ife and who wants a sincere, caring, growing relationship. NYM G815.

Warm, Jewish Professional—Westchester, woman, 40, personable, pretty, petite. Super cook. Loves music, travel, seeks introspective male. Bio, phone. NYM E304

Are You Over 50?—Still young at heart. 52-year-old, divorced, southern Fairfield County woman, enjoys life to her fullest, looking to share our better years. Photo, phone and bio. NYM A298.

Kind, Bright, Attractive—Successful LI career woman, 37, Ivy League grad, nonsmoker, Catholic, no children yet, seeks kind, bright man for joy, love, marriage and family. NYM G814.

The Olympics May Be Over—But I'm still looking for a good sport. He's 35-45, warm, funny, established. I'm an art director, tall, pretty inside and out. Let's go for the gold. Photo, please. NYM A304.

Female 27—Recently divorced after long marriage, initially shy, sincere, 5'4", pretty, petite, curvaceous, successful, intelligent, and is fun on a date seeks gentleman who also is sincere, successful, intelligent and fun on a date for sincere friendship/possible romance. Note, photo, phone required. NYM A305.

Very Appealing, Masculine—Sexy, loving, 29, Jewish, athletic, educated. Successful business executive. Marriage-minded. Seeks shapely, attractive, Jewish lady of similar distinction. Live 1 hour north NYC. Photo, please. NYM C783.

Successful, NY Physician—European-born, young-looking 49, slim, non-smoker, non-drinker, Jewish, divorced (wife and children live abroad). Would like to meet 5'2"-5'3", Jewish, Manhattanite, dark-haired, slim woman. Must be bright and independent. Bio and photo returned on request. NYM G818.

Attractive, Warm, Israeli—MBA, 37, 5'10", divorced. Seeks attractive, warm, witty, Jewish, professional lady, MD, PhD or successful businesswoman, 28-38 to care and share. I like tennis, theater and good company. Good humor. Send short bio/photo/phone. NYM G819.

Investment Executive—33, successful, good-looking and a divorced father. Seeks emotionally mature and attractive woman (25-33) who understands commitment, responsibility and sharing. Phone and photo please. NYM A306.

Attractive Brunette—33, 5'7", seeks educated, handsome male for friendship, love. Photo please. NYM A307.

Central Connecticut—Successful, handsome, dynamic businessman, 45, a happy person. Seeking pretty, petite, personable lady with class, 30-37. Note, phone. NYM G820.

Funny, Warm, Female, 28—Runs 40-45, miles per week, seeks similar male, 29-36, nonsmoker who laughs easily and is comfortable in jeans, to enjoy fun, runs and more. NYM G821.

Sensitive, Warm, Pretty—Professional woman, 35, who is creative, bright, fun seeks attractive, sensitive man with integrity, 32-42. Bio/photo. NYM G824.

Seeking Professional, Ambitious—Jock-type male, 28-38, 5'11" plus, with sincere eyes and warm smile. This 5'2" knockout is a professional, fun-loving, traditional woman with high goals and standards. Photo/phone/bio. NYM C786.

Are You The One—A single, Jewish female, 24-27, educated, intelligent and career-oriented? Your own person, but able to care, share and comprise? Have some sophistication but no snobbery? A nonsmoker who can live without loud music? Can you share my love of the outdoors, reading, animals, travel, sushi, children, possibly my cooking and especially participation sports? If you can answer yes to many of the above and are interested in meeting a Jewish businessman based in Fairfield Co., 26, 5'11", attractive, spontaneous, adventurous, sensitive, considerate, then tell me about yourself. Please include photo/phone. NYM A362.

Honest And Open—Single Jewish male, 28, banker/MBA, student, tall, athletic, skier, sense of humor, great attitude, enjoys travel, NYC, at ease on Broadway or at Shea, seeks special, single Jewish woman, 23-28, with similar interests to laugh, love, share and enjoy life for all its worth. Photo/phone/note. NYM A310.

Pretty Freudian Analyzed—Speech therapist seeks white, professional man (33-49) who wants a serious relationship. No drugs. NYM G825.

Woman Writer/Editor—33, likes everything from Latin poetry to Star Trek. Bright, professional man, 30-45, please write. Photo nice. NYM G826.

Good-Looking, Gourmand—6', 30, athletic, likes jazz, dancing seeks a slim, attractive woman, 24-34, with whom to savor earth's bounty and life's many loves. Photo, bio, phone, please. NYM E306.

Educated, Established, European—Businessman, 32, financially secure, active in fashion business, seeks 23-35, very beautiful cover lady type to share lasting relationship and good times. Photo and phone a must. NYM E308.

Very, Very Pretty, Jean Simmons—Lookalike. Excellent figure, 5'3", 107 lbs., 30's, masters in French literature, teacher of French, Spanish, well-traveled, speaks German, Russian, play some piano. Seeks humorous, attractive, well-educated, successful man. Photo? NYM G827.

One Complete Person—I am and therefore I am: a kaleidoscope, not fragmented, but colorful. Divorced, one daughter, not searching for the Trinity, but perchance to meet an enhancement, one 35-45-year-old, Jewish gentle man. Letter, phone. NYM A311.

Where Is She—The lovely, slim, elegant, young-spirited-44-55 lady? North NJ, divorced man, tall, slim, traveled, polylingual, athletic, very personable 60's, wants to share dining, dancing, theater, mountains, seashore, good music Bach to Sondheim, home coziness. Please send bio, recent photo. NYM E313.

Very Special Woman—Teacher, 38, 5'8", slim, Jewish, attractive, sincere, affectionate, sensitive. Interested in meeting Jewish man, 36-43, nice-looking, honest, sense of humor, professional or businessman, for lasting relationship. Phone, letter, photo appreciated. NYM A312.

Seeking Chapter Two—Blonde, slim, 41, honest and slightly shy, desires a man, 40-52, to share a bottle of fine wine, to hold and be held by. Let's talk and begin with a pizza. NYM A316.

Enjoy Walks In The Country—Attending theater and playing a few sets of tennis? This attractive, Jewish, career woman does. I'm 35, a non-smoker and ready to settle down to family life. I enjoy being with good friends, travel, cooking. If you are seeking a meaningful relationship, send bio/photo/phone. NYM G828.

Pretty, Witty And Bright—Down-to-earth, successful, professional, 5'3", Jewish woman, 37, who loves life, laughter and romance. Is looking to share and have a solid relationship with a terrific guy who knows he's attractive, successful, bright, sensitive, emotionally secure and is real happy with himself. Note, photo, phone. NYM A291.

Successful Investment Banker—Tall, blonde, 33, WASP male who is sincere and energetic seeks meaningful relationship with secure and sensitive woman. Photo preferred. NYM G830.

Successful, Handsome—Management consultant. Tall, quite charming and very modest. Seeks beautiful and intelligent woman, 20-35, who likes theater, dancing, Soho. Photo, phone. NYM G837.

Seeking Flight Attendant/Stewardess—Tall, dark and handsome, ex-model, now successful businessman, looking for ground-level relationship. NYM G782.

Vanishing Species—41, 6', handsome, divorced, attentive, sensitive, supportive, music professional, extraordinary family-type man, seeks truly attractive woman in 30's with children, to complete family picture. Interests are eclectic; cultural, sports, biking, photography. Send recent photo, bio and phone. NYM A317.

Available For A Limited Time Only—Good-looking, athletic and funny, Jewish male, 29, seeks attractive, warm and witty, Jewish woman, 23-30, who enjoys quiet moments, theater, and many outdoor activities. Photo, phone and bio, please. NYM A318.

Educated Jewish Female, 32—Attractive, slim, 5'3". I am supportive, sensitive, amiable. Seeks tall, attractive, non-athletic, Jewish professional, 30-38, who enjoys theater, movies, shows, concerts, fine dining, to become best friends and ultimately marriage partners. NYM A321.

Adorable Opera Singer—Redhead, 5'7", 33, wind-up toy collector, seeks attractive, taller man, 24-38, who loves music, art, books. Photo. NYM A322.

Unique, Sharp, Petite—Brunette, Jewess, successful, secure. Likes kids, dogs, boats, bikes, travel, dancing, theater, etc. Seeks 30 plus gentleman counterpart to share good times. NYM A324.

So Sue Me—I seek a blonde (only), but at least I'm honest. Witty, bright, very alive, 6', 31, NYC financier wants wholesome, natural NYC-blonde lady, 20-31, with super looks, warmth, shape, sense of humor. No drugs, smokers. Feel shy? Please don't be. Note, photo. NYM G775.

Successful, Attractive, Athletic Male—Sensitive, easygoing, loves travel, tennis, theater and other interests. Looking for very sociable, sincere woman (25-33) to share time with. Exceptionally attractive figure (5'2"-5'6") and face are very important. Photo, bio, phone. NYM A334.

Passionate Italian Male, 43—Divorced businessman whose best years are ahead seeks attractive, 27-35 year old soul mate. Photo, phone. NYM A346.

Sincere, Handsome, Secure—Trim, athletic, Jewish doctor, 5'10 1/2", 41, looks 35, wishes to meet slim, attractive, independent female professional, 32-41. Phone and note, please. NYM A323.

ANNOUNCEMENTS

The "East Meets West" Man—(NYM F921) deeply appreciates the overwhelming response he has received from his ad. Thru this column he wishes to thank everyone from the bottom of his heart. American way of life is simply wonderful. God bless America!

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A Doctor—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

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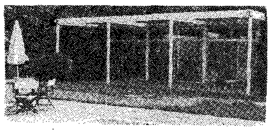

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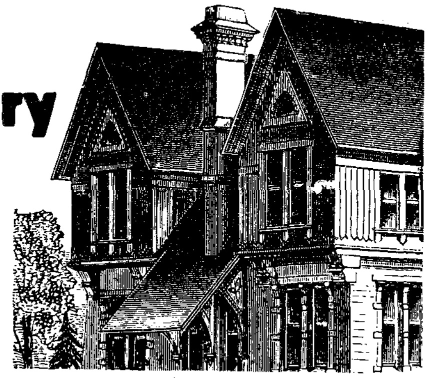
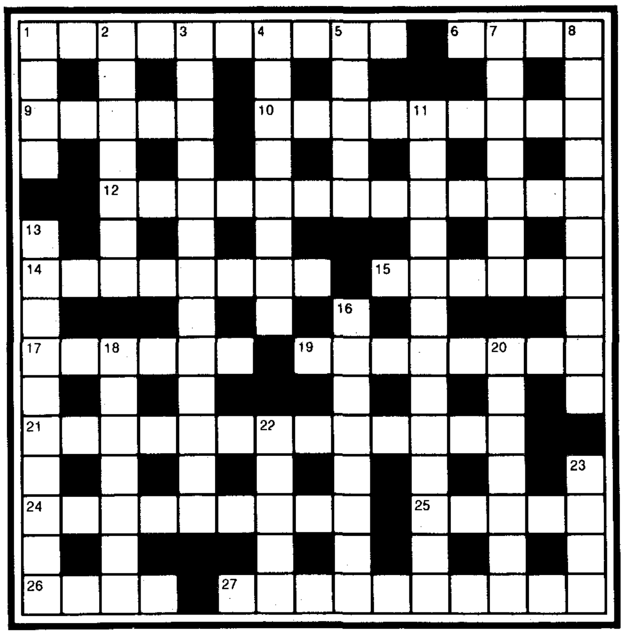


'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 If I replaced an article this bird would be the same back and front. (10)
6 Not choppy where lake enters river. (4)
9 Till Russian and American stand back to back. (5)
10 Plant where weapon money is made? (9)
12 Hit which is the most direct way of getting out? (8, 5)
14 The girl's Cheddar perhaps makes one vomit. (8)
15 Drawing in the basket chosen for the exhibition. (6)
17 Songs for the chief we hear. (6)
19 Oils gear change for women. (8)
21 New England's gag that is a barrier to communication (7,6)
24 Conductor provided when special people took a journey. (9)
25 Favour one does artist in an examination. (5)
26 Something to wear which may be seen in the window. (4)
27 Christ's sayings make one rush off before being badly used. (10)



Down

1 Make a complaint at the food (4)
2 Is included among poems after one gives chemical treatment. (7)
3 Appearance of rowing men for performance on ice? (6, 2, 5)
4 Resort for quick movements. (8)
5 Body which makes a person get up hot. (5)
7 It is man in strange guise and his religion is primitive. (7)
8 Relationship could make her hot in temper. (10)
11 It promises good weather and could make one get dry hat and skin. (3, 3, 2, 5)
13 Wicked woman with a lute hidden in her clothing. (10)
16 Structure in which to be shut up without money. (8)
18 Legates ordered young birds. (7)
20 Dissenter shows God holds everything up. (7)
22 Carver is finished outside the ring. (5)
23 Dish up for the feeble. (4)

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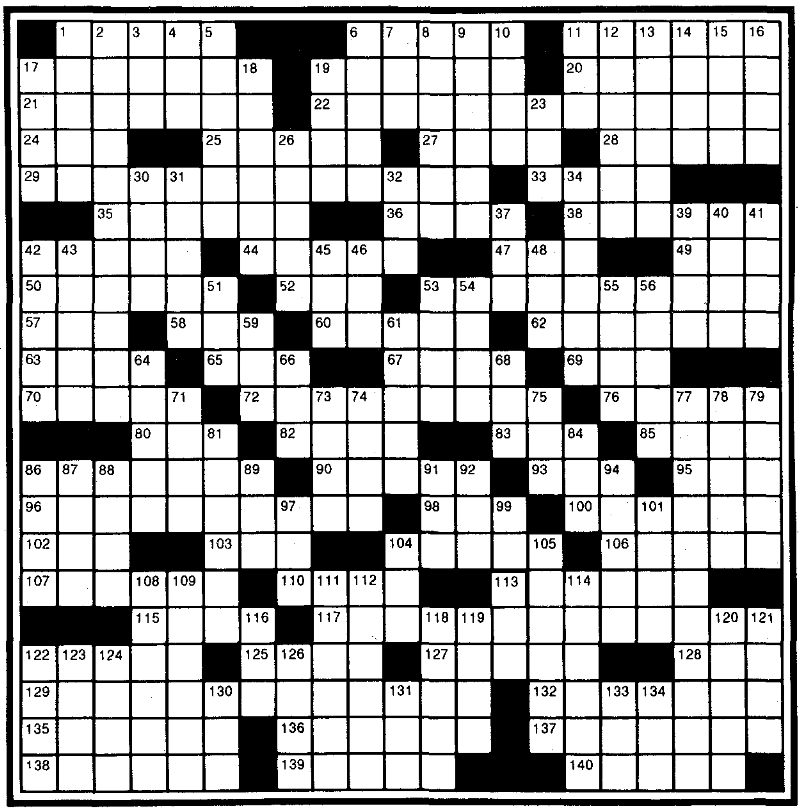
'WORKING PEOPLE':'CUE' CROSSWORD/By Maura B. Jacobson

Across

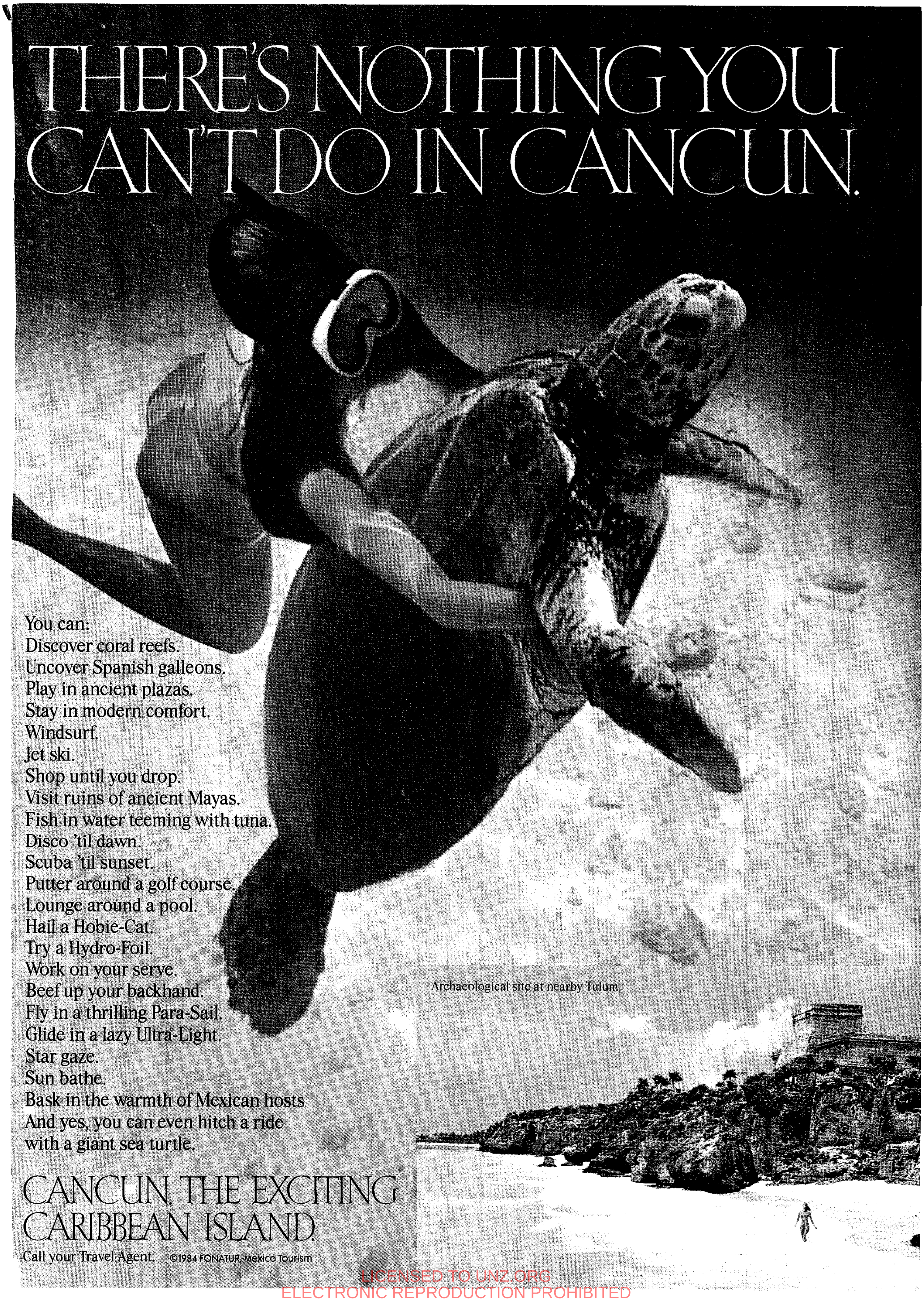
1 Ousts (the cat)
6 Hawthorne's town
11 Finally
17 Priest's assistant
19 Garb
20 Crude dwelling
21 Dillydallies
22 Author-ceramist
24 E. of Miss.
25 Frome of fiction
27 Broadway award
28 Roi's mate
29 Newsman-logician
33 Uses a ray gun
35 Kind of engine
36 Bear of the skies
38 Retained after taxes
42 Of cities
44 Casaba, for one
47 Dawn deity
49 Unlock: poetic
50 Talks big
52 Yang's counterpart
53 Actor-jailer
57 Adult acorn
58 Deep in pitch
60 First pope
62 Withdraws formally
63 From scratch
65 Crown, in Agra
67 Run the harvester
69 Trailer truck
70 —— cotta
72 Sportscaster-hairdresser
76 A Keaton
80 Make —— double
82 Audacious
83 Pea casing
85 Narrow aperture
86 Type of atom
90 Invitee
93 Lout
95 Berliner's pronoun
96 Composer-redcap
98 Chou En- ——
100 Not uniform
102 Bedpost finial
103 Lighthearted: Fr
104 Medieval village
106 Fishing basket
107 Store of yore
110 Borgia in-law
113 Amatory
115 Stead
117 Jazzman-friar
122 Debate
125 German coal region
127 Dog tag
128 Goose, in Grenoble
129 Artist-sheriff
132 Crush out of shape
135 Maxims
136 "Mr. —— Holiday" (Jacques Tati film)
137 Retired V.I.P.
138 Examine again
139 Hounds' sounds
140 Draws nigh

Down

1 La ——, Milan's opera house
2 Senator-cook
3 Timeworn
4 Popeye's Olive
5 Longhorns
6 Worker dictated to
7 —— loss for words
8 Trash
9 Fielders' flubs
10 Chow ——
11 Nile viper
12 Olympian Jim
13 Up-to-the-minute
14 Opposed
15 Tommy's gun
16 Pericles' princedom
17 Wife of Esau
18 Think highly of
19 Desert robes
23 1797 "Affair"
26 "Oz" Tin Man
30 Inlets
31 Streisand movie
32 Woman of the cloth
34 Rejoinder
37 N.R.C. predecessor
39 One of Liz's exes
40 Rapier's relative
41 Hideaways
42 German sub
43 Tennessee county
45 Cup rim
46 Single's order
48 Gives the go-ahead
51 Tippler
53 Razz
54 Saudi, e.g.
55 LSD
56 Actor Toomey
59 Start of a Tolstoy title
61 Do business
64 Do authoring
66 Magruder or Stuart
68 Energy
71 On
73 Venetian ruler
74 Indistinct image
75 Pooh's friend
77 Rock star-barrelmaker
78 Wall indentation
79 Alcohol base
81 Peak of an orbit
84 Dangle bait
86 Sherbets
87 Promoted frosh
88 Potpourri
89 Part of an eon
91 Hwy. sign
92 After sigma
94 Particulars
97 Four-in-hand
99 Goddess of peace
101 In fighting shape
104 Spelling contest
105 It stole Christmas
108 Dive
109 Fragments
111 Sculptor's opus
112 Slave
114 Passed on the track
116 Halsey's branch: abbr.
118 Has a sprightly cadence
119 Pindar works
120 Ohio city
121 Sharp-edged
122 Partially open
123 Motored
124 Ganges platform
126 Like burned cigars
130 Brewer's oven: var
131 Conk
133 Be a consumer
134 Exec's degree



Solutions to last week's puzzles appear on page 94.



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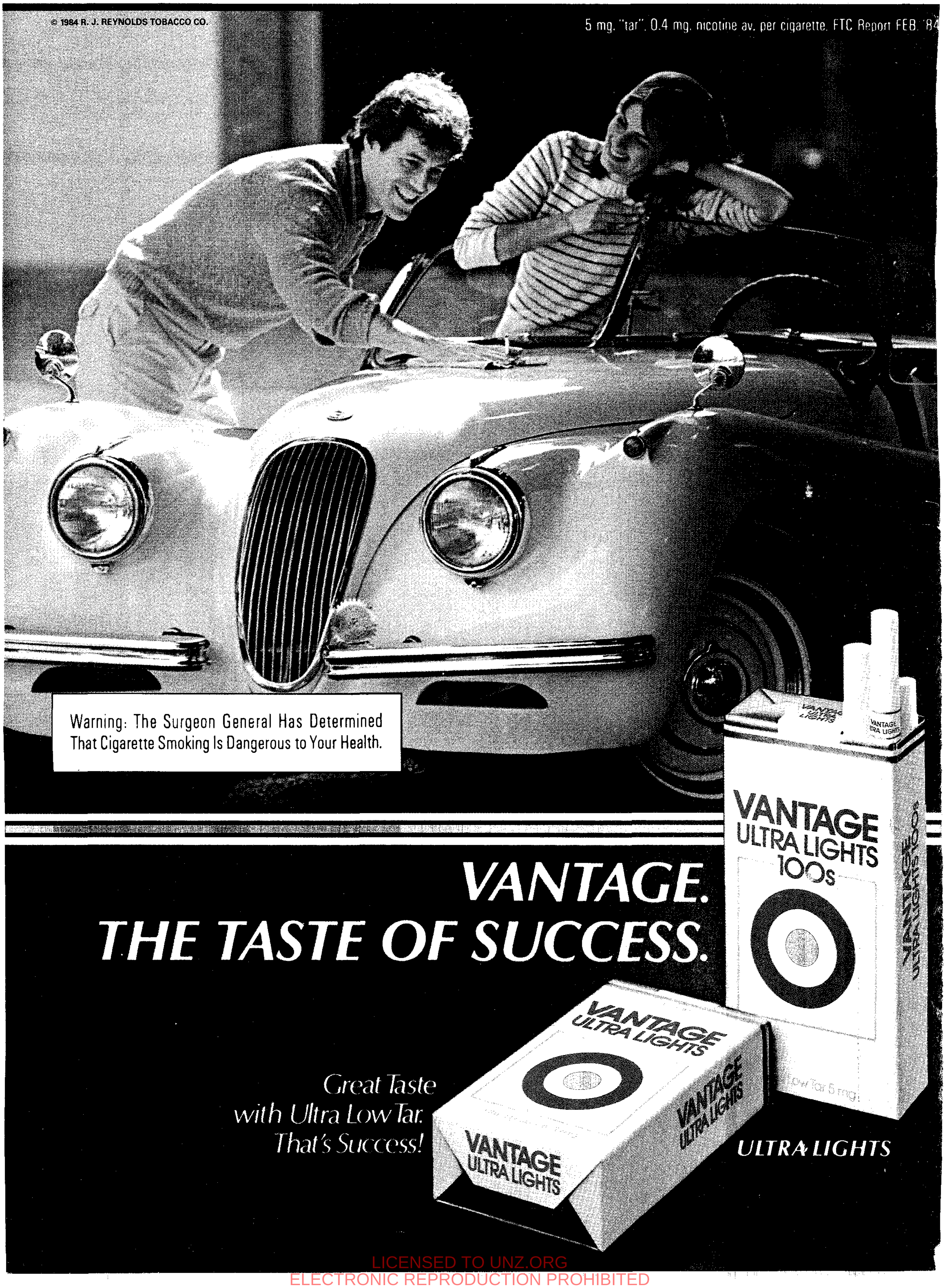
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